

**HYDE PARK BANS
AMATEUR PHOTOS**



**ICONS: LEICA AND MINOLTA
THE SLR COLLABORATION**

Saturday 17 December 2011

amateur

Photographer

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The pictures behind the famous pictures

MAGNUM'S CONTACT SHEETS



PAGE 32

AP EXPLAINS



PAGE 49

USING WHITE BALANCE: HOW TO GET IT RIGHT

Post and pre-capture techniques



ANIMALS

PAGE 22

DYNAMIC PET PICTURES

Animal portraits full of character



ON TEST

PAGE 45

TESTED: RICOH GRD IV

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Contents

Amateur Photographer For everyone who loves photography

I AM NOT naturally a very organised person, and I don't think I ever have been. I can do the ideas bit, and follow a plan through, but if there is paperwork to be done I have learned that I need someone else on the job to handle it. It's not that I can't do it (I'm good at creating systems and processes), it's just that when left to my own devices I don't do it. Perhaps I need some hypnotherapy, but for me to file anything correctly in the long term, the filing system has to require no effort and occupy no time at all. In the olden days, when everything I shot was on roll film, filing was easy. I'd come out of the darkroom, cut the negatives, sleeve them and put them in

the ring binder along with their contact sheet. I'd even write the date and any technical information in the margin of the bag so I'd always know when they were shot – and the negatives tended to remain in chronological order for ever.

I miss those contact sheets and ring binders now, as my digital files are much more complex and divided. I'm never quite sure where anything is, and from a standing position pictures are much more difficult to find. Is it just me?



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Amateurs in Winter Wonderland photo ban; Olympus denies camera shake-up threat; Kodak defends CEO's \$14m Vegas trips; Woodford campaigns to oust Olympus board; Nikon SB-910 flashgun out this month

10 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

Sometimes photography should be about capturing the moment rather than focusing on technical accuracy, says Ogden Chesnutt

TECHNIQUE

14 PHOTO INSIGHT

David Noton explains how he took a magical atmospheric image of stilt fishermen near Unawatuna in Sri Lanka

18 GET THE LOOK

There are a number of ways to create a duotone image, but using Photoshop's Gradient Map provides the most control. Richard Sibley explains how it works

TESTS AND TECHNICAL

43 TESTBENCH

Vanguard ICS Bag 14 and Manfrotto Pocket-12 LED light

45 RICOH GR DIGITAL IV

From film to digital, Ricoh's series of cameras has been highly regarded by enthusiast photographers. Richard Sibley finds out how the latest 10-million-pixel model compares

P22 Take fantastic photographs of your pets



49 AP EXPLAINS... CUSTOM WHITE BALANCE

Tim Coleman explains how to achieve an accurate rendition of hues and tones in an image by setting a custom white balance

56 ASK AP

Our experts answer your questions

59 NISSIN DI622 MARK II

Nissin's update of its mid-range flashgun extends the features way beyond its price point. Mat Gallagher finds out if it's as good as it sounds

61 ICONS OF PHOTOGRAPHY

Ivor Matanle reports on the fruitful, if at times impenetrable, technical partnership of the Leica/Minolta SLR collaboration

YOUR WORDS & PICTURES

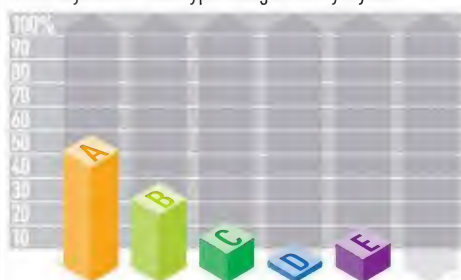
12 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 26 NOVEMBER WE ASKED...

What is your favourite type of bag for everyday use?



YOU ANSWERED...

A Shoulder bag	48%
B Backpack	28%
C Sling-shot type	12%
D Hard case	2%
E I don't usually use a bag	10%

THIS WEEK WE ASK...

Are you more or less organised compared to the film days?

VOTE ONLINE www.amateurphotographer.co.uk

13 BACKCHAT

AP reader Jill Beeton describes her love-hate relationship with street and candid photography

26 SPOTLIGHT

Another selection of superb reader pictures

38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

22 ANIMAL MAGIC

Pet photographer Paul Walker explains how he captures the personality of people's pets and deals with their beloved animals. He talks to Oliver Atwell

32 MAKING CONTACTS

The release of the monumental publication *Magnum Contact Sheets* has sparked a feverish interest in one of photography's fundamental practices. Gemma Padley talks to the book's editor and curator Kristen Lubben about how the book was produced

P61

Find out about the Leica/Minolta collaboration



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Christmas fair enforces children photo ban • Club told to leave area

AMATEURS IN WINTER WONDERLAND PHOTO BAN

AP RIGHTS WATCH
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PHOTOGRAPHY

enthusiasts say they were made to feel like paedophiles when security guards banned them from taking pictures at a Christmas-themed event in Hyde Park, London.

Chris LaBury said he and six other members of Chingford Photographic Society had been taking pictures of ‘people having fun’ at the Winter Wonderland fair when they were approached by private security guards at the annual attraction.

The group were told they must apply for a permit to take pictures at the fair.

‘They [security guards] said they had received “several”

complaints from parents that we had been taking pictures of their children,’ said LaBury, who agreed some of the images did contain children ‘skating and enjoying themselves’.

‘There were many hundreds of people around with cameras and I did not see any of those being challenged in a similar manner or asked to get permits,’ added LaBury, who claims one particular guard was ‘very rude’ and was ‘in effect accusing us of being paedophiles’.

LaBury said the guard’s remarks were within earshot of other members of the public.

LaBury has taken up the issue with his local MP Iain Duncan Smith, who is the society’s vice-president. Duncan Smith is also Secretary of State for Work and Pensions.



© CHRIS LABURY

Lord Tebbit of Chingford is also listed as a vice-president on the club’s website.

LaBury said the group had planned to present their images at an upcoming meeting, but had no plans to publish them.

Two club members had already left the area when the dispute occurred, he added.

A spokeswoman for Winter Wonderland Hyde Park told us: ‘Our security team had received several complaints from parents that this particular photography group were taking pictures of the children without their consent. As the photographers were not accredited, they were asked to leave.’

She added: ‘We request that all photographers from the media and photography groups be accredited before entering

Hyde Park Winter Wonderland and adhere to our rules, one of which includes not taking pictures of children.’

In a subsequent email to LaBury, Kate Hofstetter, customer service manager at the event’s organisers, PWR Events, said it handles ‘hundreds of requests from photographers and TV crews’.

She said all photographers, including students and photographic societies, are accredited and briefed.

Hofstetter spelled out the event’s strict rules, which are:

- No cameras on the ice rink
- Photographs of children may not be taken
- Tripods are allowed as long as you don’t obstruct the pathways, otherwise security will ask you to move along.

SNAP SHOTS

● Jessops has opened its fourth ‘centre of excellence’, a new 2,000sq ft store in Oxford Street, London. Features include a service that allows customers to leave the shop with a ‘ready-to-use’ camera that staff will show them how to operate in the store, according to a store spokesman. An in-store, large-format printer delivers posters and canvases up to 44in wide and photobooks can be created ‘within an hour’. The shop is located at 129-131 Oxford Street, London W1D 2HU. Tel: 0845 458 4721.



To keep up to date with all the latest photography news on the AP news website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

OLYMPUS DENIES CAMERA SHAKE-UP THREAT

PLANS announced by Olympus to review its future ‘focus’ do not mean it is considering selling off its camera division, according to an official for the scandal-hit firm.

Olympus said it has set up a ‘Business Reconstruction Team’ that will ‘lay designs to rebuild the company in ways that will provide clarity of investment choices and focus’.

The move comes in the wake of the massive financial scandal, which is the subject of multiple international investigations.

Olympus president Shuichi Takayama announced ‘immediate’ plans to ‘reform company management (make-up of the team and decision-making processes) in a way that will be acceptable to stakeholders and that

represents the best possible way to drive the company toward its business vision’.

Asked whether the firm will consider selling off its camera business as part of its reconstruction plans, Olympus spokesperson Ayako Nagami told AP: ‘The company is going to provide clarity on “investment” choices and focus. ‘It [the statement] is not

talking about the actual business of the company.’

Takayama said the team must identify ‘optimum business structures that generate requisite profitability in order to realise further and steady development of the business’.

Olympus has also set up a ‘Corporate Governance Team’ ahead of the publication of its third-party probe into the losses cover-up, expected in early December.

Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 14 December

EXHIBITION The Day the Music Died, features musicians who met untimely deaths, until 5 February 2012 at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** Behind the Curtains by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.



Thursday 15 December

EXHIBITION Environmental Photographer of the Year 2011, until 17 December at the SW1 Gallery, London SW1E 5JE. Tel: 0207 963 4024. Visit www.epoty.org. **EXHIBITION** Scandinavian Influences by Mats Levander, until 31 December at Rhubarb & Custard, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Friday 16 December

EXHIBITION Believing is Seeing by seven Korean Artists, until 17 December at Fotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit www.fotogallery.org. **EXHIBITION** Photographs of India by Anthony Souza, until 20 December, at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Saturday 17 December

EXHIBITION Plant Life by Isabel Bannerman, until 24 December at Park Walk Gallery, London SW10 0AQ. Tel: 0207 351 0410. Visit <http://jonathancooper.co.uk>. **DON'T MISS** Embrace Portrait Photography Workshop (10.15am-4pm, price £45), at Embrace Social Enterprises, London SW9 8RR. Tel: 0207 274 9450. Visit www.myembrace.org.



Sunday 18 December

EXHIBITION Open 2011, features work of nine photographers (last day), at Phoenix Brighton, East Sussex BN2 9NB. Tel: 01273 603 700. Visit www.photofringe.org. **EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson Guitars, until 31 January 2012 at the O2, London SE10 0DX. Visit www.britishmusicexperience.com.

Monday 19 December

EXHIBITION Highland Highs by Sean Pines, until 24 December at Gallery320, London E2 0AG. Tel: 0207 739 8385. Visit www.gallery320.co.uk. **EXHIBITION** No Redemption by Keith Pattison, until 27 January at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Tuesday 20 December LATEST AP ON SALE

EXHIBITION Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.eating.gov.uk/pmgalleryandhouse.

AP exclusive

KODAK DEFENDS CEO'S \$1/4M VEGAS TRIPS

THE KODAK CEO's private jet trips to Las Vegas for business meetings cost the firm more than a quarter of a million dollars at a time when it was battling losses.

The news came amid ongoing concerns about Eastman Kodak's cash position and reports Kodak planned to sell its image sensor business to California-based company, Platinum Equity.

Las Vegas – known to tourists as 'Sin City' – is a magnet for business conferences, including the annual Consumer Electronics Show (CES).

The world's camera manufacturers are also enticed to the Nevada city for the Photo Marketing Association trade show, which last took place there in 2009.

Kodak directors insist that CEO Antonio Perez (pictured) – who earned over \$1m in basic pay in 2010 – travels by company jet on business, for personal security reasons.

Figures obtained by AP show that two private jets used by Kodak racked up estimated costs of \$294,404 (over £182,000) between 1 January 2007 and 1 January 2011.

Most of the 19 flights between Rochester, New York (where Kodak is based), and Vegas occurred in 2007 and 2008.

Kodak used two planes for trips to Las Vegas over the four-year period: a 23-seater and a 22-seater aircraft.

Other senior Kodak executives are allowed to travel on the planes. Spouses are also permitted to accompany them on business trips.

Kodak declined to confirm how many of its directors are allowed to use the aircraft, but we understand that only a handful of named executives are eligible for the perk.

The expenses are contained in data AP retrieved from *The Wall Street Journal's* online Jet Tracker service.

The latest journey for which figures are available occurred on 5 January 2010 (around the time of CES), when a flight from Rochester cost \$14,303 and the return trip, on 11 January, \$14,888.

Asked if it may have been prudent to use less costly 'commercial' transport while the company was losing money, Kodak spokesman Christopher Veronda told us: 'As is typical in major organisations, the Kodak board of directors has set a policy that the CEO should travel on the company jet.'

Veronda, who declined to comment on specific trips, added: 'Trips to Las Vegas were for business travel – remember that Las Vegas is the site of the Consumer Electronics Show that is very important to Kodak's business and where Mr Perez conducted many meetings with key customers and participated as a speaker in industry forums.'



In October, Reuters news agency reported that Perez used the plane for personal travel to his home town of Vigo in Spain, several times per year.

According to a 'proxy statement', which Kodak is required to provide to shareholders, Kodak incurred a cost of \$309,407 through Perez's 'personal aircraft usage' in 2010.

The statement, which is posted online, adds: 'During the course of 2010, Mr Perez was required to travel [to Spain] due to medical emergencies concerning an immediate family member, which led to an increase in his personal use of the company aircraft relative to prior years.'

KODAK LIMITS CEO'S JET EXPENSES

Since 1 January 2011, Kodak has restricted the CEO's personal travel costs to \$100,000 per year.

This means that Perez – who was made CEO in 2005 – must reimburse the company for expenses exceeding this figure.

The Jet Tracker data shows that Kodak has also used a private jet for trips to the UK.

A single flight from Rochester to Luton Airport on 23 May 2010, using a different private plane, was estimated to have cost \$29,791.

Just before Christmas last year (19 December 2010), a private flight from Anchorage to Tokyo cost Kodak \$32,079.

In the past, Kodak has said it is 'targeting fast-growing markets in Asia as a key opportunity'.

A first-class return ticket from New York to Vegas costs from £1,004, according to the Continental Airlines website.

Rochester is located around 250 miles from New York City.

SNAP SHOTS

● The RPS is urging AP readers to enter its 155th International Print Competition, which boasts prizes including £6,500 cash and Olympus Pen camera gear. Open to all photographers, the contest will be judged by a panel that includes Roger Tooth, head of photography at *The Observer* and *Guardian* newspapers. The closing date is 21 March 2012. For details visit www.rps.org/155print.

● Samyang is set to release an improved 8mm f/3.5 aspherical fisheye lens for Nikon DSLRs. Samyang says the 8mm f/3.5 Asph IF MC Fish-eye CS lens will cost €325 (excluding VAT). It includes a chip designed to allow 'the light measurement system to be effective in all photography modes and for all types of Nikon DSLR', according to the South Korean firm. Visit www.samyang.pl.

● A prize of £10,000 is up for grabs for the best books on photography and the moving image. The final closing date for the 2012 Krasna-Krausz Book Awards (for books published after 30 November 2011) is 30 December 2011. Visit www.krasna-krausz.org.uk.

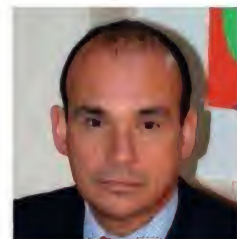


Do you have a story?

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Ex-CEO makes comeback bid

WOODFORD CAMPAIGNS TO OUST OLYMPUS BOARD



CHRIS CHEESMAN

FORMER Olympus CEO Michael Woodford (pictured), who lost his job after blowing the whistle on a massive accounting scandal, has launched a campaign to form a new board of directors.

Woodford, who remained a director of the company after he was sensationally sacked in October – just 10 days into his job as CEO – has now quit the board in a move that frees him up to make a bid for the top job.

'I am strongly of the view that it's completely inappropriate for the current management team, who are tainted by its past mistakes, to make choices about the identity of new board members,' Woodford said in a statement.

The sacked CEO called for an emergency meeting of shareholders to replace the current management.

In an email sent from New York, where he was meeting FBI officials, Woodford told AP he remains 'completely committed to Olympus and, if the shareholders decide, very much wants to return and lead the company to a brighter future'.

Woodford said he intends to 'liaise with interested stakeholders with a view to formulating a proposal for the constitution of a new board'.

He insisted he is 'not walking away from Olympus', adding: 'I believe passionately in the company, its employees, its products

and its future. It is a wonderful and successful company that has been led down the wrong path by the actions of some of its board members.'

Last month, Olympus president and CEO Shuichi Takayama pledged a management overhaul, but stopped short of removing the whole board.

'We, the members of the incumbent management team at Olympus Corporation, will be ready to stand aside once Olympus is on track for recovery,' said Takayama.

As we went to press, Olympus faced being delisted from the Tokyo Stock Exchange if it failed to submit its latest business results by 14 December.

NEW NIKON SB-910 FLASHGUN OUT SOON

NIKON has unveiled a new flagship i-TTL Speedlight flash in the shape of the SB-910.

Replacing the Speedlight SB-900, the SB-910 features an extended zoom range of 17–200mm and three illumination patterns to control flash coverage: centrewighted, even and standard.

It also boasts 'refined ergonomics' and clearer menus.

Illuminated buttons should make it easier to use in the dark, for example.

The flash head can be tilted up to 90°, down to 7° and rotated 180° horizontally, according to Nikon.

The SB-910 is due to go on sale on 15 December, priced £449.99.



SONY AND NIKON FIGHT THAI FLOOD SHUTDOWN

SONY is shifting image-sensor production to Japan after floods caused a plant in Thailand to shut down, the firm told reporters.

Sensor production will resume from January 2012, according to a report published by Japan-based industry newsletter *Pen*.

The Thai plant mounts sensors onto circuit boards before they are installed in digital cameras.

Sony was poised to switch all sensor production to its Japanese semiconductor factory in Kumamoto, Kyushu island, according to *Pen*, which added that partial production of the NEX-7 has resumed at another factory in Thailand.

Meanwhile, Nikon has moved 'limited' DSLR production in Thailand to 'partner factories', enabling certain cameras and lenses to be shipped from the end of November.

However, in a statement, Nikon repeated that its flood-hit DSLR factory in the Ayutthaya Province is not due to resume full output until the end of March 2012.

In October, Sony's compact system camera production ground to a halt after floods forced the closure of a plant in Ayutthaya.

This led the firm to postpone indefinitely the European launch of its NEX-7 camera.

Production of the Sony NEX-5N and NEX-C3 compact system camera (CSC) models was also affected.

A Sony UK spokesperson could not be reached for comment.

LEICA MP DWARFS ASKING PRICE

A LEICA MP said to have been built in the late 1950s sold for more than £120,000 – nearly six times its asking price – at auction.

The 'black paint' Leica MP No.28, billed as in perfect working order, bowed out for €121,200 (£104,000) at the Westlicht Photographica Auction in Vienna, Austria.

Meanwhile, a red-painted Leica underwater housing, made for the US army, fetched €150,000, more than 12 times its pre-sale estimate of €12,000.



ZEISS UNWRAPS 50MM F/1.4 FOR CANON AND NIKON

CARL Zeiss has launched a 50mm f/1.4 lens in Canon and Nikon mounts.

Priced at €545 (excluding VAT), the Planar T* 50mm f/1.4, in ZE and ZF.2 mounts, comes with a free T* UV filter in a promotion that runs until 13 January 2012.

Visit www.zeiss.com/photo/dealer.

AP
THIS
WEEK
IN...

1948

The R.P.S. Christmas Lectures

FOR the third year in succession, the Royal Photographic Society is organizing a series of three lectures specially adapted to a juvenile audience of ages from twelve to seventeen years. These Christmas lectures, which in previous years have been very well attended, are meant to introduce young people to the art and science of photography, giving them a clear outline, in simple terms, of the way in which the photographic process works. This year the emphasis is on the scientific side, which generally holds most fascination for the enquiring youngster, and between them the three lectures will cover a good deal of ground. The first, by Dr. H. Baines, is on "The Chemistry of the Process," while the remaining two, by

This week in 1948, AP alerted readers to the Royal Photographic Society's upcoming Christmas Lectures series that were aimed at a 'juvenile audience'. It stated: 'These Christmas lectures, which in previous years, have been very well attended, are meant to introduce young people to the art and science of photography, giving them a clear outline, in simple terms, of the way in which the photographic process works. This year the emphasis is on the scientific side, which generally holds most fascination for the enquiring youngster, and between them the three lectures will cover a good deal of ground.'

SNAP SHOTS

● Manchester police chiefs have reminded officers they must not prevent photographers taking pictures in public places. The move followed an incident in which Stuart Littleford, a journalist, claims he was assaulted by police who stopped him taking pictures at the scene of a road accident in Oldham, according to *Press Gazette*. Greater Manchester Police has launched an inquiry.

● Fujifilm is celebrating after its X100 high-end digital compact picked up a design award. The X100 won the product design accolade in awards organised by iF Design in Germany. Fujifilm Digital Imaging director Adrian Clarke said: 'The X100 is well on the way to being one of the most iconic cameras Fujifilm has ever launched.'

● A photo by Julia Margaret Cameron fetched £57,650 at Bonham Photographs Sale, one of around 50 images of the British photo pioneer's niece Julia Jackson. Highlights of the sale also included Robert Mapplethorpe's 'Calla Lily, 1986', which raised £39,650.

A computer-generated image of the studio, which Leica says will be ready by February 2012

'Retail village' in Mayfair

LEICA TO OPEN PHOTO STUDIO IN LONDON

LEICA plans to entice celebrity photographers to a new photographic studio, due to open in Mayfair, London, in February 2012.

The firm is also set to revamp its existing base at 34 Bruton Place in West London, allowing it to offer a wider range of Leica Akademie training workshops.

The studio, called Studio-S, will be opposite Leica's current Bruton Place store and forms part of a project that will see new camera-hire facilities for users of its professional S system, plus a street-level café and Wi-Fi facilities.

Leica's Client Care team will be on hand to offer advice in a 'relaxed and informal atmosphere', adjacent to a lab that will continue to provide light repairs and sensor cleaning for customers. The studio will be based on the second floor.

David Bell, Leica Camera Limited's managing director,

said he hopes the studio will attract celebrities, as many are known to stay nearby when they visit London.

He said plans include a discreet doorway through which celebrities can enter and exit the building without being seen.

The studio will be kitted out with changing and make-up areas, a kitchen and a shower. It will also double as a venue for Leica-organised events, catering for up to 100 people at a time.

The café will be open to Leica users and the project takes its design inspiration from stores operated by Apple and Paul Smith.

A Leica 'theme room' will house 50in plasma TV screens, while a gallery showcasing images taken using Leica cameras will be based at 25 Bruton Place, giving the development a 'three-building retail village' feel. Bell would not reveal the cost of the project.

CLUBNEWS

Club news from around the country

BEACON CAMERA CLUB

The club, which recently held an exhibition to mark its 40th anniversary, has appealed for past members or relatives to come forward 'to share memories and stories about the club', reports the *Malvern Gazette*. The club meets on Thursdays at 7.30pm at Lyttelton Rooms, Church Street, Malvern, Worcs WR14 2AY. Visit www.beaconcameraclub.co.uk.

FALMOUTH CAMERA CLUB

Competition judge Chris Osborne congratulated members on the quality of images entered into the club's latest internal contest. Tony Perkins bagged top spot in the general print section, according to the Falmouth Packet. Members meet on Thursdays at 7.30pm at the Athenaeum Club, Kimberley Place, Falmouth, Cornwall TR11 3QL. Tel: 01326 311 209. Visit www.falmouthcameraclub.co.uk.



Do you have a story?

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KODAK BLASTS ONLINE SELL-OFF REPORT

EASTMAN Kodak has brushed aside a press report that the firm plans to sell off its online photo-sharing service, Kodak Gallery, to raise 'hundreds of millions of dollars'.

The *Wall Street Journal* claimed that Kodak had been approached by rival photo-sharing websites and retailers keen to snap up the Kodak Gallery, citing people familiar with the issue.

Founded in 1999 as Ofoto, the service aims to give customers a secure and easy way to view, store and share their photos, and order prints. The website also provides free editing tools.

In response to *The Wall Street Journal* article, Eastman Kodak spokesman Chris Veronda told AP: 'We don't comment on rumours and speculation.'

Ofoto became a wholly owned subsidiary of Eastman Kodak in 2001.

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Shot on a Canon EOS 1Ds Mark III; EF 24-70mm f/2.8 USM

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APReview

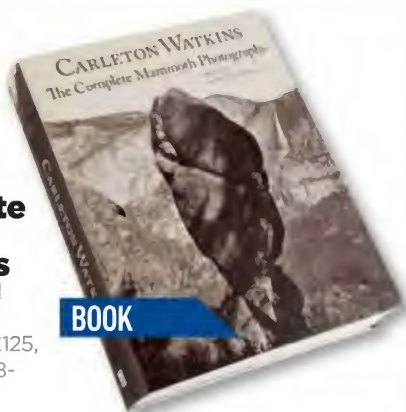
The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Carleton Watkins: The Complete Mammoth Photographs

By Weston Naef and Christine Hult-Lewis, Getty Publications, £125, 608 pages, ISBN 978-1606060056



BOOK

IF YOU attempt to conjure images of Yosemite Valley in the US, no doubt your mind instantly latches onto the wonderful images captured by landscape master Ansel Adams. But it might surprise you to know that Adams wasn't the first person to produce a thorough and significant project concerning the Californian landscape. Before Ansel Adams there was Carleton Watkins, a photographer who, while not exactly unknown, is tragically under-appreciated.

New York-born Watkins moved to California during the gold rush in 1851. Once faced with the vast and beautiful landscapes, he began documenting the scenes using his 'Mammoth Camera' – a piece of kit that used large glass-plate negatives. This massive book brings together every one of Watkins' stunning Mammoth images. While the photographs are not exactly large reprints (there are three to a page), the sheer beauty of what is being portrayed inspires a feeling of awe. Each picture is full of breathtaking majesty and captures the landscape before humans and their machines made their mark. It was actually Watkins' stunning images that helped to convince Congress to establish Yosemite as a National Park. Watkins' life unfortunately ended in a series of tragedies, but hopefully in time his influence will be firmly established. This book is a major step in that direction.



Penguin

By Frans Lanting, Taschen, £8.99, hardback, 168 pages, ISBN 978-3-8365-3097-2

THIS volume by AP contributor Frans Lanting finds the intrepid photographer training his lens on one of the Antarctic's most popular residents. The images within the book were taken over three visits that found Lanting attempting to document the vast penguin community. Perhaps the most impressive aspect of Lanting's photography is his ability to create a narrative through images that could easily have been dry and pedestrian documents. His keen eye and careful image selection mean that Lanting is able to portray the penguin's social aspects and illustrate just how fascinating these creatures are. Lanting's text is minimal, yet what he offers in terms of insight is invaluable. His images are always fascinating and the vivid colourful images in this book are no exception.



© FRANS LANTING



© THE JPAUL GETTY MUSEUM, LOS ANGELES

Taylor Wessing Photographic Portrait Prize 2011

Until 12 February 2012. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open Sat-Weds 10am-6pm, Thurs-Fri 10am-9pm. Web: www.npg.org.uk. Tel: 0207 306 0055. Admission £2

THE TAYLOR Wessing Photographic Portrait Prize 2011 is now its sixth year and has established itself as a great (and sometimes controversial) platform for portrait photographers throughout the world. Perhaps the most fascinating aspect of the show is witnessing the fantastic cross-sections of styles and ideas that are apparent within the photographs. Every

image comes from its own place, whether that is editorial, advertising or fine art. There are 60 works on view and they range from commissioned portraits to spontaneous and candid moments of friends and family. There were around 6,000 entries this year, from amateurs, students and professionals. The winning entry was Jooney Woodward for her image *Harriet and Gentleman Jack*.

EXHIBITION



© DINA SCHWARTZ

www.bagnewsnotes.com

BAGNEWS has taken on a heady task. The idea of the website is to feature contemporary news and media images, and then explore them through an analysis of the context and political climate. Michael Shaw, the founder and publisher of the blog, is actually a clinical psychologist. The power of his analysis comes in his ability to extract the minute details of an image and offer a deep and insightful commentary on the things he finds. His approach is to essentially read an image, a method that successfully raises the questions many viewers will perhaps not have considered. BagNews is essentially a filter through which we can view the news from a slightly different and more critical perspective. The site is confrontational, thought provoking and always on the money with its commentary.



in BagNews Authors About Staff BagNews is a progressive site dedicated to news, politics, and the opinions of news images.

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CONDENSED READING

A round-up of the latest photography books on the market

● WHITBY PHOTOGRAPHERS

by Ruth Wilcock, £19.95 Amateur photographer and Whitby historian Ruth Wilcock has compiled this intriguing book, subtitled *Their Lives and Their Photographs from the 1840s*, which looks at the instances of photography that have peppered the town's history. Whitby's links to photography are rich and varied, while Wilcock's research is breathtaking. The book can be purchased from <http://towlard.com>.

● FOCUS ON DIGITAL PORTRAIT PHOTOGRAPHY

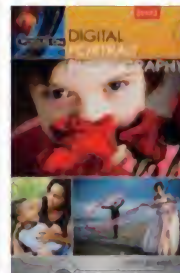
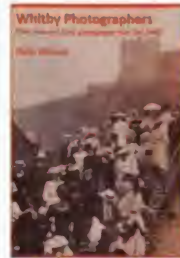
by Jenni Bidner, £12.99 Most photographers find themselves taking portrait images of their friends and family, whether they are at social events or on holiday. This brief yet informative book can give you the advice you need to take those same images up a notch and make them just a little bit more creative.

● CANON EOS REBEL T3I (EOS 600D)/T3 (EOS 1100D)

by Lark Brooks, £21.99 This generous little *Magic Lantern Guide* not only contains the book, but also two DVDs to help you unlock the creative and technical potential of your Canon EOS 600D/1100D. It successfully breaks down some of the more complicated aspects of the camera's functions and presents them in a straightforward and accessible manner.

● CHINA'S HOLY MOUNTAIN

by Christoph Baumer, £25 With the subtitle *An Illustrated Journey into the Heart of Buddhism*, this epic tome brings to light the sacred peaks of Wutai Shan (Five Terraced Mountain) found in China. It's an area that has been the focus of pilgrims, scholars and Buddhist philosophers for two millennia and this lovingly illustrated book presents a plethora of research on the area.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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FUJIFILM

A THING OF BEAUTY

In response to Dave Swann's letter (AP 26 November), Damien Demolder states that he still enjoys his broken Polaroid SX-70 simply because it is a pleasure to look at. However, the photographic market seems to believe that a camera's pixel count is the only thing that matters, and where you locate the pixels is of secondary importance.

In AP 2 July I had a letter published in AP commenting on the fact that the body designers and lens designers of a certain new camera had never met up until the day the camera was launched, and only then was the ugliness of the finished result noted. This example is being perpetuated in even more cameras, many of which look as though they are extrusions with a lens attached. A quick glance through the advertisements will quickly identify the villains.

I recently had the need to stay in hospital and, as luck would have it, my neighbour was an elderly gentleman (even older than I am) who loved cameras. Due to poor eyesight he had sold his Rollei, yet he still yearned to handle a Leica. I asked my wife to bring my Leica 3 to the hospital on her next visit. I showed it to my neighbour on the ward and for nearly an hour he just held the camera, wound the shutter, moved the rangefinder and collapsed the lens. During all of this time he was in his own world, quietly admiring a thing of beauty. I do not think the Leica D-Lux 5 would have had the same effect.

Damien is quite right that you can enjoy just looking at a beautiful camera, and unlike his SX-70 my Leica still works – even if it is only four months younger than I am!

Mike Rignall, Gloucestershire

DISCIPLINE IS THE ANSWER

The debate about using a filter on a lens for protection will rumble on for as long as there are photographers who are careless with their equipment.

For more than 65 years I haven't felt the need for the dubious protection of a filter,

nor in this time have I had any damage to a lens other than fungal growth from foreign climes. As has been pointed out many times, simple disciplines such as using a lens cap when the lens is not in use, a lens hood when the lens is being used, and taking great care that your equipment is always in

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

good condition will go a long way to making sure none of the problems mentioned in recent letters on the subject occur. However, one thing that has not been mentioned yet is the effect these filters can have on the performance of a lens.

Some time ago I bought an expensive lens that came with a free UV filter. The filter was a popular, good-quality make and was in the price range I would think most photographers would be happy to pay. As with all my equipment, I checked the lens out before use and all was well. Out of curiosity, I decided to check the effect (if any) of the filter on the resolution performance of the lens. The result left me in no doubt that if you want to get the best from your lens, leave the filter off.

AC Broadbent, Cheshire

WHERE THE WILD THINGS AREN'T

I really enjoyed Cathal McNaughton's wildlife images in *Wild world* in AP 19 November, especially the line of sheep walking across the snow. In four out of five images, however, the animals were domesticated. Only the pigeons could be considered wild, and even then some would dispute that!

Kris Lockyear, Hertfordshire.

HALF A FRAME IS BETTER THAN NONE

It was a delight to read Ivor Matanle's excellent article on the Pen F in AP 19 November. I owned and used an Olympus Pen system, plus a brace of FTs and five or six lenses, in the late 1960s and early '70s, and Ivor's musings brought back many happy memories. However, here are a few additional observations.

The article never mentioned that the FT body was available in black as well as chrome. Unlike today, all-black camera bodies were relatively rare at the time, and photographers who thought a chrome FT looked 'cool' would freak out at the sight of the 'basic black' model.

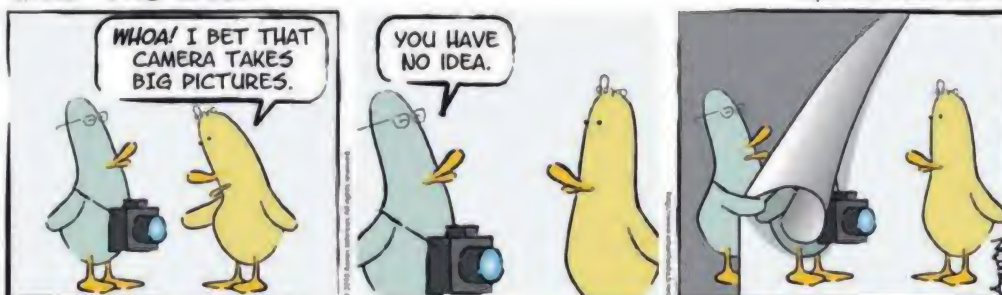
Apart from adapters for various other camera mounts, one could obtain an FT 'T-mount' adapter that permitted mounting any one of hundreds of lenses from various independent manufacturers – albeit with the usable but mildly annoying 'stop-down' diaphragm. If you remember these, you're really dating yourself!

The 38mm f/2.8 Zuiko lens was a delight to use, and quickly became my favourite. The wideangles were quite sharp, too. For the best contrast and resolution, though, I'll second Ivor Matanle's nomination of the 100mm f/3.5.

The peculiar numbering system for transferring exposure readings to the lens could be exasperating. At the time, I generally used a separate handheld exposure meter. After a couple of months of turning the camera upside-down to set the aperture, though, I discovered that I could pull the front ring of the lenses forward a little and rotate it 180° to bring conventional f-stops to the top.

The FT's shutter was apparently its

What The Duck



FILTERS IN PLANAR ENGLISH

Sorry. I can't keep quiet any longer, and for once I really did try! Following the Raymond Hill-led debate on filters (see AP 5 November), I have to say that I put a filter on my lenses when I want an effect, and that's not very often.

What I always do is fit a lens hood. As I mainly use prime lenses, and most of them quite old, the hoods are typically made of metal rather than the pathetic plastic petals that tend to be fitted to zoom lenses.

Hoods have the advantage of not only improving quality, if they affect it at all – which is the exact opposite of filters – but they also provide real protection if the lens falls, by bending and absorbing the inertia of the lens if it lands front-down. And I always store my lenses front-down in the bag, hood on the front, cap on the rear. They need cleaning amazingly infrequently.

Yes, lenses get dusty. Yes, the traditional grubby hankie (or tie, for those not possessed of a hankie) may cause minor surface damage. But my 1977 85mm Planar is still fit and well, thank you, and seems to be doing fine – unlike some more recent lenses I've owned.

The Planar did, in fact, have a fall a few years ago. With 30 years of use behind it, the locking mechanism was worn, and it dropped a metre onto a Birmingham pavement, landing on the aperture ring. A repair was necessary – not to make it work, but to free up the now-very-stiff aperture adjustment – and to replace the mounting ring and locking tab. This lens still produces results that most other lenses cannot match.

I am, I have to say, amazed that so many people use lenses with the hood reversed on the lens (which makes packing easier, but has no benefits in terms of flare). Clearly, it was a mistake to let the owners have one. I've actually started to ask people about it when I see them carrying a wrong-way-round hood.

John Duder, West Midlands



JOHN DUDER

Achilles heel. Both of mine needed repair while still under warranty, but, somewhat surprisingly, they didn't need repairing again once after the warranty expired.

Careful Pen enthusiasts could obtain results from Olympus half-frame negatives and slides as good as those from their big brothers. Yet the difficulty of finding professional-level printing and colour slide-mounting services kept the Pen FT from becoming even more popular than it was. When I decided to turn professional, I knew I'd have to go full-frame. By then, the FT had been out of production for a while and second-hand prices had jumped quite a bit. I actually sold my entire outfit for a price well above what I had paid to assemble it new. That's the only time I've had that pleasant experience in my 50-odd years as an amateur and professional photographer.

By the way, the true half-frame aficionado would steadfastly maintain that the 18x24mm format should be called 'full frame,' and 24x36mm 'double frame.' An appropriate homage to 35mm pioneer Oskar Barnack.

George Loehr, USA

LUDICROUS PRICES

I was so relieved to read Alex Dixon's *Backchat* (AP 19 November) about the ludicrous prices of digital cameras. I thought I was the only one who seemed to hold such an opinion.

I am happily continuing to use 35mm

manual-focus film cameras, mainly based on the Olympus OM system, with Tamron SP lenses. If I were to replace just my basic kit with current digital equivalents it would cost me more than a new car. Not only that, but the body would be out of date in a year or two (my film cameras are from the 1980s and still doing well, with the occasional repair or service) and no independent repairer can keep up with training to work on all the digital models.

A price of several thousand pounds for a telezoom is outrageous. Part of the cause is all that AF nonsense (tried it and dumped it as pointless) and electronic aperture control. Offer us some decent manual-focus lenses with proper aperture rings, at appropriate prices, and sales will be made.

Olympus, which let film users down badly not long after I, and many other photographers, had invested in the OM system, showed their sensitivity to the 1998 financial crisis by jacking up their prices in early 1999. Having tried the E-P2, I will not miss the company when it disappears.

Harold Gough, Berkshire

Although Olympus is having a hard time at HQ, with the share price suffering in reflection, I don't think the company is about to disappear, Harold. You can use your nice OM lenses on the Pen cameras and avoid all that AF nonsense while enjoying a lovely clicky aperture ring. It's surprisingly satisfying – Damien Demolder, Editor

BACK CHAT

AP reader Jill Beeton describes her love-hate relationship with street and candid photography

I LOVE the idea of street photography, of taking that candid shot, capturing a fleeting moment, unposed, vibrant, vital. The concept interests and excites me, but all too rarely do I fulfil the desire and take that snap.

Perhaps some of that stems from my own dislike of being photographed. I'd far rather be behind the camera than in front of it, unless I have full control of the resulting image and can strike it from existence or deign to keep it if I desire. But what chance is there of me liking an image of myself as I can be so self-critical? It is better not to have one taken in the first place. And so I imagine others will feel the same. How many times have you (as I have) heard a woman complain about the way the camera has caught her image and tell you not to show it to anyone! It's not just me saying those things to others, as it is a familiar female refrain.

I am good at thinking about how someone might feel about a picture, so I will get rid of it if it has an expression they won't like. Indeed, I probably won't have pressed the button in the first place. Unfortunately, not everyone is so thoughtful, and that can give rise to some moments of hilarity – but how unkind!

My brother loaded all the pictures that had been taken on my mother's camera onto a computer, and so when my parents proudly showed me what, for them, amounted to this wonderful new concept of photographs on a computer, the snaps contained such memorable shots as the top third of my mother's head. There was nothing modern, edgy, beautiful or sensual about it, just a load of hair and nothing of interest in the background! But would my father let us delete it? No! He had taken it! In another image, my mother described herself as, 'looking like a stroke victim'. Unfortunately, she was right, but the effort it took to get my father to realise how much she hated it was unbelievable. Truly, love must be blind!

Would you want someone to keep a picture of you looking like that? No, me neither. So I end up putting too much thought into how someone might feel instead of just taking what might turn out to be a great shot. One of the best pictures of me, perhaps even my favourite, was taken with a telephoto lens when I had absolutely no idea anyone was watching me. One of my greatest missed pictures was of a fellow traveller on horseback, myself a novice and she who had ridden regularly (although not recently), when in slow-motion she fell off the side of her horse. My camera was in my pocket, I reached for it, but hesitated thinking she might be embarrassed, or worse that she might be badly hurt. It would have been such a great picture. I've since tried to convince myself to take a shot regardless because, even if my fellow horsewoman had been upset or embarrassed, I could at least have offered her the resulting picture as proof for her insurance claim...



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's book *Full Frame*, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details, visit www.davidnoton.com

PHOTO INSIGHT

David Noton explains how he took this magical atmospheric image of stilt fishermen near Unawatuna in Sri Lanka

I TOOK this image in Sri Lanka about ten years ago, before the tsunami in 2004. I had been travelling around the country for a month when I heard about these 'stilt' fishermen, and they were something I very much wanted to photograph. It's a strange sight and something I haven't seen anywhere else in the world. The fishermen perch on these sticks that are embedded in the sand and it looks excruciatingly uncomfortable to me! You would have to have pretty good balance as they are out there for hours.

Earlier in the day I scouted along the coast to try to find out where the fishermen might be. We were driving in a tuk-tuk (those three-wheeled auto rickshaws), and we had a driver who took us everywhere we needed to go. The fishermen seem to appear at certain tide levels and tend to favour dawn and dusk, which is convenient for a photographer. I noted the orientation of the stilts and returned to the scene at dusk.

On this particular evening I really wanted to use a long lens perspective to isolate the fishermen against the setting sun – it was a very simple idea but one I hope has been quite effective. I was using my Nikon F5 with a 300mm lens. I wanted to be quite tight in on the fishermen so I had to be in the water, even though I was using a 300mm lens. If I'd waded in right up close to my subject and used a wider lens, the sense of the surf beyond the fishermen and that compression [of subject and background] caused by the long lens would be lost. Using a wider perspective would also have included lots of other detail that I didn't want in the picture.

Every time a wave came along it washed away the sand from around the bottom of

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the tripod legs causing the tripod to sink slowly into the sand. Keeping the tripod level was quite difficult and it wasn't very stable. Then again, keeping a 300mm lens steady isn't easy at the best of times.

I kept thinking, 'I can't believe this is going to work.' I wasn't at all confident that the shot would turn out the way I wanted it to, but it was a case of, 'Let's give it a go, and if it does work, it will be great.' You have to experiment in these situations.

The fishermen didn't have a problem with me being there. There was quite a lot of banter actually between my wife Wendy and the locals. You don't create great pictures from the car park – you have to get in there and make things happen. There will, of course, be times when people are unhappy with you taking their picture, and

I never take pictures of people if they don't want me to. It's about being sensitive to people's needs but getting the picture at the same time. You don't want to live with the remorse of thinking, 'I never tried to make that picture happen.' If someone says, 'No', at least you've given it a try.

I took quite a few shots on this occasion and in the end only one or two frames worked in the way I wanted them to. Shooting film meant I wasn't quite sure what I was getting at the time, but you work the scene, trying to improve the composition and responding to the changing light. If I feel I've got the shot and the light is past its best, I will call it a day. There is little point taking more frames than you need to.

There is a magical, mysterious quality about the scene. I photographed this view



several nights in a row in different lighting conditions. On this particular evening there was a lot of sea haze. I like how the pale coloured sun is disappearing into the haze on the horizon and contrasts with the cool blue ambient light.

I was able to shoot into the light, making use of the setting sun to backlight my subject. If I'd been shooting in the morning, the light would have been immediately behind me, which wouldn't have worked at all. But in any case there is something I like about the graphic backlit image – the shape of the stilts and so on. You don't really need to see the detail of the stilts, although you can still make out some detail in the figures – they're not total silhouettes.

The surf is breaking behind the fishermen. You can see I was using a fairly slow shutter

speed, possibly 1/4sec. I wanted to slow my exposure down as much as I could to capture the movement in the swelling waves. I remember stopping down the lens little by little until I had the exposure I wanted.

I wanted to show something of the environment that the fishermen are in. I love showing how people live and work in different parts of the world. The fishermen would come and go, so in terms of balancing the elements in the frame I had to wait until there were a decent number of fishermen perched on the stilts. The fishing rods form interesting diagonals that contrast with the vertical lines of the stilts.

Looking back at this image now, it has a certain poignancy because of the tsunami in 2004. I was talking with someone who had recently come back from this part of

Sri Lanka and he said the fishermen weren't there any more. I sometimes wonder what happened to them.

This image means a lot to me on a personal level. When I was cutting my teeth as a travel photographer many of my trips were to the fringes of the Indian Ocean. I had visited several places hit by the tsunami. I actually returned to an area in Thailand that was badly affected, and the devastation was incredible. I took some images and spoke to people who had been affected. It was a humbling experience.

Going back made me reflect on how an image like this can be a record of how people live at a time in history. Maybe in 50 or 100 years' time, people might look at my image and think about how people used to live. AP

David Noton
was talking to
Gemma Padley

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13MM f/5.6 NIKKOR LENS Photograph by Tony Hurst

The 13mm f/5.6 Nikkor ultra-wide-angle lens was introduced in March 1976 in a pre-AI type lens mount. This extraordinary lens has only ever been available to special order. The 13mm f/5.6 covers an angle of 118°. It weighs in at 1200 grams and represents the widest rectilinear manual focus prime lens available for the 35mm SLR format. It is 4 inches long (10.2cm), with an aperture range from f/5.6 to f/22. It has 16 elements in 12 groups; the front element has a diameter of almost 11cm and is surrounded by a fixed 'petal' style lens hood. It has a floating rear element design, CRC close-range correction, a rectilinear element design for straight line rendition and can focus down to one foot. In 1977 the lens was updated to the AI standard, and in March 1982 the third version was introduced with the AIS type mount with four x 39mm (rear bayonet mount) filters: Skylight, Orange, Amber and Blue in a CL-14 case. It was designed by Mr. Ikuo Mori of the 1st Optical Section, Optical Designing Department at Nikon Optical Japan. Apparently only about 350 of these lenses were ever made. "It is Nikon's greatest lens because not only is it big and supremely expensive, it is Nikon's, and perhaps photography's, greatest lens because it lets us make photographs we can make no other way." Ken Rockwell. MINT-£25,000



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GET THE LOOK

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Simple duotone

There are a number of different ways to create a duotone image, but using Photoshop's Gradient Map provides the most control. **Richard Sibley** explains how it works

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL

TIME TO COMPLETE **10 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

A DUOTONE image is one that is printed using two colours. Traditionally, this was done using two inks, usually black and a secondary colour. The resulting image has black shadows and white highlights, but midtones will be the secondary colour.

Digital editing makes creating a duotone very straightforward, and it is even possible to create elaborately toned images with many different colours. Even tritone images are simple to create, and there are many ways that they can

Original



be produced. Some software, including Adobe Photoshop Lightroom, has duotone presets built in, but just by using some basic Photoshop skills it is easy to create your own custom duotone image.

The technique uses one key feature: a Gradient Map. This places all the tones in the image within a new gradient. For example, if you used a dark-blue to white gradient, all tones in the image would be found on this gradient. Blacks would be replaced with the darkest blue, with midtones appearing as varying lighter shades of blue, while highlights would remain white. By adjusting the colour used in the gradient, it is possible to affect the coloured appearance of the shadows, midtones and highlights. If the gradient goes from red to blue to white, for example, then the darker areas will be red, the midtones will be blue and the highlights will stay white.

By creating and blending a Gradient Map layer with a standard greyscale image using the color blending mode, only the colour information is blended. The tones are retained from the original black & white image, allowing black areas to remain black. By also adjusting the opacity of the Gradient Map layer, the strength of the effect can be altered to allow all the colour, or just a hint, to come through.

The steps on the opposite page will produce a basic duotone image, but with further adjustments to the gradient used for the Gradient Map the effect can be made even more extreme. For best results, though, stick to using analogous colours – those that are found next to each other in the colour spectrum or on a colour wheel. These create the most natural and pleasing effects.



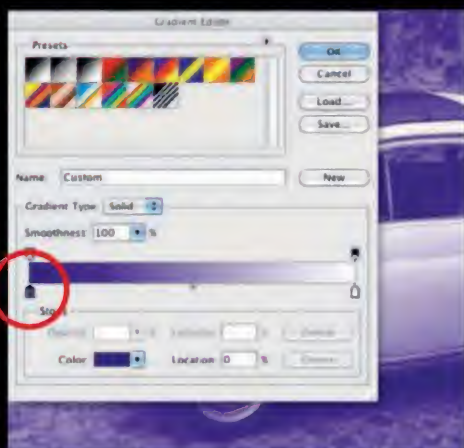
1 Open the black & white image you wish to use and duplicate it so that it is on a second layer. Do this by selecting **Layers>Duplicate Layer**.



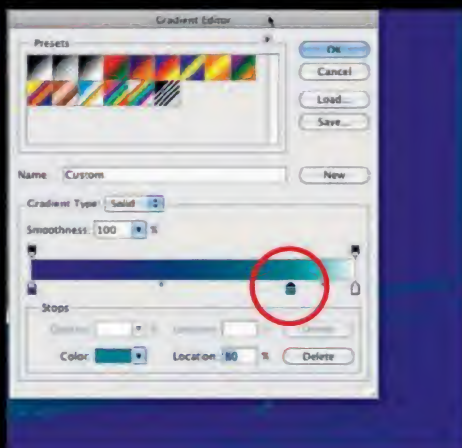
2 With the Background copy layer selected, create a Gradient Map by selecting **Image>Adjustments>Gradient Map**.



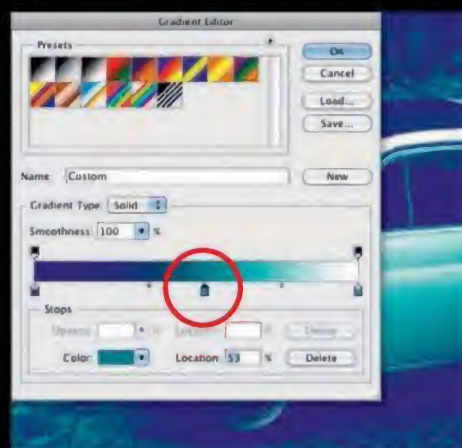
3 When presented with the Gradient Used For Grayscale Mapping box, double-click on the gradient. By default, this should be a black to white greyscale gradient.



4 Decide on the colours you wish to use to create your duotone. For this image, I selected a dark-blue/purple for the shadows. Double-click on the bottom left tab on the gradient to change the shadow colour.



5 Double-click under the gradient to create a new coloured tab. Change the colour to the second colour you wish to use for the lighter tones in your image. I have selected a teal colour.



6 Click and drag the newly created colour tab to change the blend of the gradient. The further to the left the second colour is, the more it will affect shadow areas. Similarly, the further to the right it is, the less it will affect shadows and the more it will affect highlights. Generally, you will want it positioned around half way.



7 With the Gradient Map created, adjust the Background copy blending mode to Color in the Layers palette. This blends the colours of the top layers with the luminosity of the original layer.



8 Alter the opacity of the coloured layer to reduce the effect to suit your taste. Generally, the opacity should be set from 30-60%, but this very much depends on your requirements, the colours used and the image in question.



9 Merge the two layers (**Layer>Flatten Image**) and make any adjustments needed to the Levels (**Image>Adjustments>Levels**).

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Animal magic



Pet photographer **Paul Walker** explains how he captures the personality of people's pets and deals with their beloved animals. He talks to **Oliver Atwell**

IF YOU have pets, the chances are that you've tried to take a photograph of them. However, it can sometimes be difficult to capture the essence of their character. That's where a pet photographer like Paul Walker comes in.

Paul's passion for photographing pets dates back to his early childhood, when he would follow the family's dogs, cats and rabbits around, armed with a camera.

'Photographing my pets was my hobby,' says Paul. 'That was what sparked my interest. The link between photography and pets was very organic. My grandparents used to have a lot of animal books and

magazines, so I would take them to bed with me and read until the small hours. Even the stories that were read to me as a child were animal-based. It was a very pet-oriented family.'

Paul's experiments in photography were very much a case of trial and error. No one else in his family had an interest in the medium and, in Paul's own words, they found it difficult to take a photo without chopping someone's head out of the frame.

'There was no one in my family that I could talk to about photography,' says Paul. 'I had to teach myself everything. Eventually, I began to look at other photographers. Elliott Erwitt was a big influence on my work and I was always especially taken with John Drysdale's photographs. His images are so full of quirkiness, comedy and unrepeatable moments. It's a lot easier today than when he was taking photographs, but even with the equipment he was using then he captured some magic moments. I wanted to apply those principles to my animal subjects. So many pets have quirky traits, and if you can capture those in an image then it's gold.'

When people began showing an interest

in his work, Paul realised that his hobby of photographing pets could prove to be a viable business opportunity.

'Very early on, people were approaching me and enquiring about me photographing their own pets,' says Paul. 'I was involved with a lot of dog-obedience and dog-agility events, so I thought that maybe I could turn photography into a full-time career.'

One of the first things Paul did before he set up in business was to find out what other pet photographers were doing. He quickly realised that he would have to do something different to make his images stand out from the crowd.

'I've never been a fan of studio portraiture,' says Paul. 'Having spent a lot of time with rescue pets, I realised that sometimes those kinds of portraits are much more about the picture than the animal's welfare. I looked online and saw that there were a lot of studio-based images with old backgrounds and static sets in which the animal has been positioned. It's a very old form of working, more in the style of classical portraiture. What I wanted to do was produce images that communicated

Understanding the behaviour and level of obedience of a pet is one of the most crucial pieces of knowledge that a pet photographer can possess

how dogs and cats engage with their everyday environment. I knew that it would be a challenge, because in a studio you have absolute control over the lighting and set, whereas outdoors you have a multitude of problems, such as distracting backgrounds. The animal may also have behavioural traits that you'll have to deal with and there is always the possibility that they'll go running off if they lack obedience. But it was still a risk worth taking because I was desperate not to produce images with dogs in front of printed cloudy background or sitting on tartan blankets.'

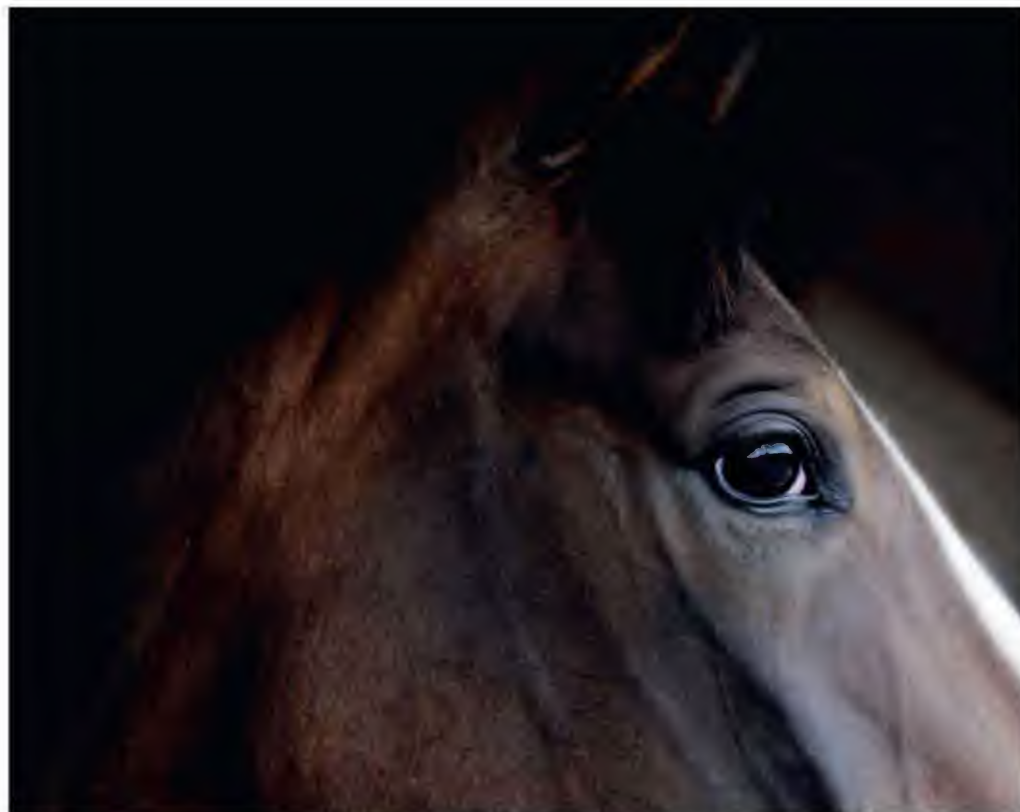
BEHAVIOUR

Some of the most significant lessons that Paul learned in the early stages of his career were to do with animal behaviour. 'It's about understanding what is going to interest an animal at a particular time,' he says. 'Let's take my dog as an example. If someone rang the doorbell while he was eating his dinner, would he leave his meal and run to the door? Probably not. But if he were away from his food and someone rang the doorbell, he would react very differently. Those kinds of lessons were vital for me. I also realised that you should be aware of how a pet will react to particular members of the family. They may be a lot more playful with one than the other. I spent a lot of time in my early career observing animals and learning what makes them tick.'

While the pet owners may have some idea of what they want from a final image, often Paul is given a free rein. 'It could be that they want shots that are quite playful or shots that are more along the lines of a conventional stationary pet portrait,' he says. 'I don't get too many requests from owners because they'd much rather leave it to me to get a creative shot of their pet. This also gives me the chance to understand the animal and work out the best ways to work with it. Occasionally I do get the odd sentimental request, and I'm always happy to respect that so long as it doesn't eat into the shooting time too much.'

There are occasions when Paul photographs rescue pets and, due to the temperaments of some of the animals, he may have to spend some time planning the shoot carefully. 'Many of the rescue pets have a history that is sketchy at best,' he says. 'It would be foolish not to understand what negative triggers a dog has, for example, and what actions might cause it to behave in a certain way. You have to make the experience comfortable for the dog. For instance, I would never charge in and start taking lots of close-up shots. I begin by working with longer lenses and keeping my distance, then gradually I get closer as the animal becomes more used to my presence. At that point I can switch to a wider lens.'

Another vital consideration is the background environment that the animal will be photographed against. 'When considering the environment, you need to think about what breed of animal you're working with,' says Paul. 'If we take dogs and cats as an example, there are various



ALL PHOTOGRAPHS © PAUL WALKER

Focusing on the eyes creates a connection between the subject and the viewer

Getting pets to engage with their environment makes for a much more interesting image than a studio-based shot

'What I wanted to do was produce images that communicated how dogs and cats engage with their everyday environment'

different colours and sizes. You need the animals to stand out from their immediate environment. It's no good photographing a dark-coloured dog on a dull day in dark woodland, whereas a black Labrador on a sandy beach will stand out well.'

It is clear from Paul's images that he depicts different animals in different ways. Many of his pictures of dogs, for example, show the animals in motion and full of

energy, whereas his photographs of cats have a serene and tranquil atmosphere.

'With dogs it's a lot easier to take them outside, get them to run around and then get them back to their owner,' says Paul. Cats don't tend to take directions very well, so the majority of those shots take place in the home. That can be difficult, though, because many homes are busy visually, so if you can it's better



to get the cat outside, particularly as the light levels are far greater. With cats you can get them to play with a toy or perhaps chase a butterfly. Often, though, you have to work around the cat and allow a shot to develop naturally.'

Paul believes that an animal's story can be told through the eyes and body language in a photograph. 'When we look at an animal, they look back and connect with us,' he says. 'So much of the personality of a pet is communicated through the eyes. When you get the light right and the eyes have a lovely catchlight, particularly when they're looking straight into the camera, there is a real sense of connection.'

'With an animal's body language, something as simple as the position of the ears can add an extra level to your image,' adds Paul. 'If a dog's ear are standing up as opposed to being flat against their head, then it adds life to the image. It makes the dog look quizzical and playful.'

THE LOOK

Paul's camera of choice is a Nikon D3. 'It's an incredibly robust piece of kit,' he says. 'I've knocked it around a couple of times and it's still unscathed. I've used it in the wind, rain and snow and it has worked perfectly every time. Plus, it's very fast at focusing, which is crucial when I'm shooting moving subjects. In terms of lenses, I use a 28-70mm or a 70-200mm, depending on how close or how far I am from the subject. Those are my bread-and-butter lenses.'

As Paul works with a variety of different subjects, his camera settings have to change accordingly. 'If I'm working with static portraits, then my primary concern will be the depth of field so I can ensure that the tip of the animal's nose through to the eyes is in sharp focus,' he says. 'However, if the subject is moving, then the emphasis is going to be on shutter speed. I'll shoot manual in 95% of all situations, although that changes when dealing with focus. If I've got a particularly active subject it will be far too difficult to focus manually so I rely on autofocus.'

Paul will tweak his photographs after the shoot using image-editing software, paying particular attention to the tones and colour. As he says, subtlety equals longevity. 'I think there's too much overworking of images these days,' he adds. 'It can sometimes get to the point where the subjects look like cartoon characters. Some images that are overworked will date very quickly. I tend to use techniques that I've created myself, but it's not just about doing what looks nice. I think about what post-processing techniques will best represent a particular shot and bring out a little more of an animal's character. Sometimes I will look at an image and see that it will work best in a sepia tone. Alternatively, the photograph may benefit from a cross-processed look. It's all about using my experience as to what suits a subject best.'

Paul works with a variety of different light sources, depending on the circumstances of the shoot. 'Natural light is always my first



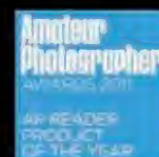
Above: 'Subtlety equals longevity' is Paul's mantra when dealing with post-processing techniques

Left: Working with static subjects and the right lens can ensure getting the nose and eyes in sharp focus

choice,' he says, 'but if I run out of natural light and I'm shooting a static portrait, I'll try to use some kind of continuous light source. That could be one of the owner's own lamps from their home or one of the pieces of kit that I carry around with me. As a last resort I'll use flash, although I often think that flash photography can look very false. It's also important to remember that flash can frighten some animals. That's particularly true with horses, so it should be used with caution. The primary concern when photographing animals is their welfare, so their safety comes before anything else. You have to remember that, at the end of the day, the animal's welfare is paramount.'

To see more of Paul's images, visit www.pawspetphotography.co.uk

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ReaderSpotlight

2



Michael James Combe Tyne and Wear

Michael's love of landscape photography was born after he discovered a book about Northumberland by Joe Cornish. 'As I was looking through the book, I was taken aback by the images that I saw,' says Michael. 'I grew up in Northumberland and instantly recognised most of the locations. I couldn't believe how good they looked in print.' Since then, Michael has spent a small fortune on lenses, filters and tripods to try to capture the stunning landscapes he comes across. You can view more of his work at www.michaelcombe.co.uk.

Angel of the North

1 The snow and cloud cover make for a very atmospheric image of this iconic landmark
Canon EOS 40D, 10-20mm, 0.5secs at f/22, ISO 100, soft ND grad filter, tripod

Howick

2 Michael has used the rock to lead the eye into the beautiful and mysterious sea
Canon EOS 40D, 10-20mm, 10secs at f/10, ISO 100, hard and soft ND grad filters, tripod, cable release

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3



There's not enough off-camera flash in the amateur world, and here Darren demonstrates why we should all be taking it up. This is an excellent and powerful picture that shows great technique and camera control – *Damien Demolder, Editor*

Darren Athersmith Cumbria

Darren's forays into portraiture began after a trip to Prague in the Czech Republic. While looking through some of the photographs he had taken with his compact digital camera, he noticed that one image of the architecture in the old town square was particularly good. He then bought a Nikon D40 DSLR and began experimenting with off-camera flash, a technique that he still uses. 'I love to produce images that make people smile and will hopefully be cherished for years to come,' says Darren. 'I hope that people will view the images and relive the memories of the time the picture was taken.'



Wedding dress

1 The wedding dress is a fascinating element of this image and makes you question exactly who the rider is
Nikon D3S, 24-70mm, 1/160sec, f/11, ISO 800, flash

Horse

2 'This shot was an attempt to capture the friendship between a horse and its rider,' says Darren
Nikon D3S, 24-70mm, 1/250sec, f/4.5, ISO 200, flash

Cyclist

3 Using flash has allowed Darren to underexpose the sky and create this atmospheric and dramatic image
Nikon D3S, 70-200mm, 1/250sec at f/10, ISO 200, flash

Moped

4 The hairstyles are the main subject of this image, as the shot was taken for a local hairdressing salon
Nikon D3S, 24-70mm, 1/250sec at f/7.1, ISO 400, flash



Brian Clunan Lancashire

Brian started taking photographs in 1948 while still at school, although he admits he lapsed during his later years. It was only when he retired that he picked up his camera again and began experimenting with infrared photography. Brian says that great infrared images can be taken with a converted DSLR and infrared filter.



East Mount Lowther

1 This sweeping scene is given an ethereal quality by the infrared

Canon PowerShot A710 IS, 1/15sec at f/2.8, ISO 100, IR filter

Whalley Abbey

2 A second-hand compact camera with IR filter was used for this shot of the former Cistercian abbey

Canon PowerShot A710 IS, 0.4sec at f/4, ISO 100, IR filter

Loweswater

3 Brian loves taking landscape shots, particularly while walking during winter

Panasonic Lumix DMC-FZ38, 0.5sec at f/4, ISO 100, IR filter

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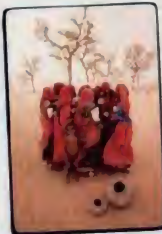
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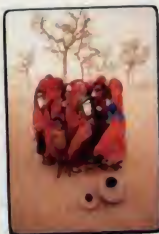
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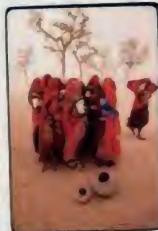
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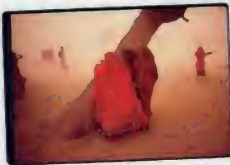


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23



Making contacts

The release of the monumental publication *Magnum Contact Sheets* has sparked a feverish interest in one of photography's fundamental but increasingly redundant practices. **Gemma Padley** talks to the book's editor and curator **Kristen Lubben** about how the book was produced

Left: Rajasthan, India, 1983, contact sheet. Steve McCurry

AS PHOTOGRAPHY books go, there can be few greater – both physically and in terms of material – than Magnum's latest publication *Magnum Contact Sheets*. The eagerly awaited book, featuring 139 contact sheets by 69 Magnum photographers, is a phenomenal tome that is unique and utterly absorbing. If you have ever wondered how some of the world's most iconic images came into existence, or how history's greatest photographers selected their images, this book provides a glimpse into a closely guarded world, an opportunity to garner a greater understanding of the private innermost working processes of Magnum photographers.

'With the end of the analogue era [as the principal means of photographic production] and the rise of digital imaging, we felt the contact sheet was ripe for investigation,' says Kristen Lubben, associate curator at

the International Center of Photography in New York. 'Contact sheets used to be the principal working tools of photographers, but now they have all but become defunct and are the preserve of the archive. They are fascinating for so many reasons, from feeling as though you are right there with the photographer to showing the behind-the-scenes intimate workings of a photographer. It's almost like peeking into someone's closet or reading someone's diary – these are things you aren't supposed to see.'

THE BOOK

Magnum Contact Sheets features both colour and black & white images, and was four years in the making. Divided chronologically into seven sections, it spans more than 70 years of Magnum photography, beginning with the likes of Henri Cartier-Bresson, Robert Capa and George Rodger in the 1930s through to Eve Arnold, Elliott Erwitt, Bruce Davidson, René Burri, Steve McCurry and Martin Parr, to name just a few.

Famous photographs sit alongside lesser known images, and among the wealth of unpublished material are original contact sheets with the final photograph shown large. Additional text is provided by the photographer or relevant experts, and other artefacts, including press cards, annotations, notebooks and magazine spreads, show how the photographs were used.

'The book is a kind of history of photography in the 20th century, tracing

the development of photojournalism in particular as well as exploring the individual photographer's working processes,' says Kristen. 'The decision to arrange the book chronologically was key. Once that was decided, a lot of other things fell into place. It was then possible to explore Magnum's role within that history. We also wanted to make sure there was a balance between different types of images – war imagery and portraiture, for example.'

A tight-knit team of people, including Magnum photographer Martin Parr, Thames & Hudson commissioning editor Andrew Sanigar and Sophie Wright, print room and cultural projects director at Magnum Photos in London, worked alongside Kristen on the project. Their job involved selecting which contact sheets to include and overseeing aspects of the design and production process. A conscious decision was made to omit digital work from the book (with one exception) and to focus instead on the analogue contact sheet in 35mm and medium format. 'Although some photographers who shoot digitally may make a version of a contact sheet, the project was conceived as something that was about the analogue era and the processes involved in this,' says Kristen.

The photographers were asked to send in three contact sheets, the key images and a brief synopsis of the story behind the images. From this, the team made a selection and discussed which contact sheets worked best, sometimes going back to the photographers with other suggestions. The choice of which contact sheets were used was sometimes made on the strength of the story rather than an iconic final image, although there are plenty of iconic images in the book.

‘Producing the book was a huge undertaking,’ says Kristen. ‘The photographers themselves played a big role in the process. We explained that the project wasn’t just about showing their “best shot” and how they got it, but rather about exploring stories and ideas, looking at the contact sheets from different angles and so on. When the photographers realised this, they became excited and started suggesting other images and contact sheets. There were continuous dialogues and it was very much a collaborative effort.’

WINDOW INTO HISTORY

The range of historical events and themes explored in the book is astounding. From the Civil Rights Movement to the D-Day landings, Prague Invasion, deconstruction of the Berlin Wall, protesters in Tiananmen Square and the immediate aftermath of 9/11, many major world events feature.

The beauty of the contact sheets is that we see not only the iconic image, but also the multiple explorations of the scene or subject. This offers a more detailed overall picture of what was going on at the time, as well as providing an insight into how the photographer saw and interpreted the scene as it was unfolding. There is a palpable sense of being there with the photographer himself, almost as a witness.

For example, in the contact sheet showing Josef Koudelka’s images of the Prague Invasion in 1968 (below right), we experience the scene through many viewpoints, while in René Burri’s compelling images of Che Guevara taken in Cuba in 1963 (see above and right), we see a plethora of expressions on Guevara’s face.

Peter Marlow’s contact sheet showing images of Margaret Thatcher at the 1981 Conservative Party conference (page 36) is another intriguing example, where we can trace Marlow’s exploration of his subject and see subtle nuances in expression through multiple frames. Contact sheets such as these not only provide a glimpse into the photographer’s working processes, but they also place the iconic image in context – which is something we rarely see.

THE CONTACT SHEET

Tracing the history of the contact sheet is an interesting pursuit in itself, and it is something Kristen touches on in her introduction. She explains how contact



Ernesto (Che) Guevara during an exclusive interview in his office in Havana, Cuba, and opposite, the accompanying contact sheet, 1963. René Burri

sheets really only came into use when photographers started using cameras that produced smaller negatives. Before this time the negatives were large enough to ‘assess’ without the need for enlargement. ‘In the 1930s you begin to see the rise in the illustrated picture press,’ says Kristen.

‘You see photographers starting to work with magazines and beginning to use smaller format cameras, such as the Leica or the Rollei. Photographers were more mobile, which was a major shift in photographic practice. The contact sheet then became an important editing tool.

‘What’s also interesting is that the use of contact sheets hadn’t yet been standardised, so you see the different ways photographers used their contact sheets. Capa, for example, cut out his contact sheets and stuck them in notebooks. Cartier-Bresson

famously threw away everything he didn’t like. It was only later, with the establishment of the agency [Magnum Photos, which was founded in 1947 by Henri Cartier-Bresson, David Seymour, Robert Capa and George Rodger] that you begin to see more [consistency],’ says Kristen.

With regard to the day-to-day workings at Magnum, contact sheets were a fundamental part of how the agency was run. An essential tool for editing images, the contact sheets generated discussion between photographers, the agency and picture editors.

‘You can see where the contact sheet has been passed through the hands of different people – through the different coloured markings,’ says Kristen. ‘The contact sheets were the index to the archive. It’s difficult to imagine how things would have been run without them.’

Prague Invasion by Warsaw Pact troops near the Radio Headquarters, Czechoslovakia, August 1968, and contact sheet. Josef Koudelka



© René Burri - Magnum

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'You can see where the contact sheet has been passed through the hands of different people – through the different coloured markings'



© PHILIPPE HALSMAN/MAGNUM PHOTOS

Dali-Atomicus, New York, USA, 1948, and contact sheet. Philippe Halsman

Margaret Thatcher, Blackpool, England, October 1981, and contact sheet. Peter Marlow



© PETER MARLOW/MAGNUM PHOTOS



© PETER MARLOW/MAGNUM PHOTOS



New York, USA,
11 September
2001, and
contact sheet.
Thomas Hoepker

has been lost, as photographers no longer pore over contact sheets in the same way or indeed keep their images in a physical archive at all. In a way we have become detached from the tactile part of the photographic process.

'There are important questions about how archives will be organised in the future,' says Kristen. 'Will researchers 50 years from now be able to look through well-ordered digital archives and will these archives even be accessible? These seem to be open questions at the moment. There is the potential that a lot of images will be lost.'

Traditional contact sheets allow photographers to revisit their work at a later date. In doing so, they may come to see other images as more iconic than those they originally thought of as such. But in a culture used to deleting images when we look on the screen, is there a danger that we might delete something that has potential, something that on a second look could be a great image?

'The ability to go back and retrace your steps is something that, to some extent, has been lost with the shift to digital,' says Kristen. 'There is a different pace to shooting digitally than when shooting film. You can shoot continuously and there isn't that forced stop [to reload the film] when you can pause and reflect on what you're doing.'

THE FUTURE

So what of the future of contact sheets – have they been resigned to history for good? 'There is certainly an interest in contact sheets, but I don't think they will be brought back into mainstream use,' says Kristen. 'The history of photography has always involved technological change and there is no advantage in reverting to an archaic process any more than there is in bringing back the daguerreotype [for mainstream use]. Hopefully, the book will serve as a reminder that we need to preserve this historical material before it is lost and also encourage a thoughtfulness about how we handle digital material – not just when we take the picture but also how we archive images for the future.'

CHOOSING THE FRAMES

Kristen notes how the contact sheet has been compared to 'an artist's sketchbook' where 'each twist and turn, each decision, is recorded'. Through a photographer's contact sheets, it is possible to discern occasions when the photographer had a specific shot in mind or where the shot was something of a lucky moment. Interestingly, the contact sheets sometimes show how shots that may be perceived as 'lucky hits' are in fact the result of the photographer tirelessly photographing a subject and fine-tuning their composition until they have the photograph they want.

Often the original markings made either by the photographer or by a picture editor are still visible and reveal how the pictures were chosen. The composition or the exposure may be slightly off in the exposures either side, or the expression on the person's face may not be quite 'right'. Whatever the reason, the frame circled heavily in red is, in most cases, the most impacting image. 'By seeing the outtakes, you realise how the photographer was working,' says Kristen.

While contact sheets are revealing in that they provide an insight into the differences between the way photographers work, does showing the contact sheet destroy something of the mystery and magic of the image? And is there a reluctance among photographers to reveal their processes? 'Photographers are sometimes wary about revealing too much,' says Kristen. 'Some of the photographers spoke about how they felt that showing an image's creation took away some of the mystery. A common consensus was that these are private documents and showing them reveals something that is quite intimate. But whether or not they liked sharing their own contact sheets, the photographers invariably loved to see other photographers' contact sheets.'

IMPACT OF DIGITAL TECHNOLOGIES

With the advent of digital technologies, contact sheets have been retired from mainstream usage, with photographers for the most part viewing their image files digitally through computer software. You could argue that to some degree something

Magnum Contact Sheets, edited by Kristen Lubben, is published by Thames & Hudson (RRP £95). To order a copy at the special price of £80, including UK mainland delivery (overseas costs available on request), call Littlehampton Book Services on 01903 828 503, quoting 'TH159'. This offer is subject to availability and expires 30 June 2012. An **exhibition** in conjunction with the book runs until 27 January 2012 at the Magnum Print Room, 63 Gee Street, London EC1V 3RS. Open Wed-Fri 11am-4.30pm. Tel: 0207 490 1771. Website: www.magnumphotos.com. Admission free

APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Original



Abandoned bus

Christopher Benbow

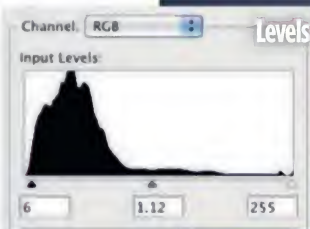
Canon EOS 5D Mark II, 17-40mm,
163secs at f/5.6, ISO 200

COLOUR is so important in photography because it means so much to us. It can alter the way we see almost anything, as well as the way we react to a picture.

I love Christopher's shot of this bus, lit with a mixture of what looks like car headlamps and a bit of flash. The streaking sky is really effective, and the almost 3min exposure has allowed the purple/blue to show through.

The problem for me is that the light on the front of the bus looks like that sickly green you get from office strip lights, which just isn't pleasant and takes over the whole shot. In fact, it isn't green, but rather there is just too much cyan in the yellows.

I used the Hue/Saturation window, selected yellow and adjusted the hue to inject more red/magenta into the image. This certainly helps, as does building the drama with a little more contrast. I deepened the shadows, darkened the midtones and added tone to the highlights, using Levels, and then added some more via Curves. Deepening the shadows and midtones has boosted colour saturation, too, and I think this gives the picture a greater 3D effect.



Hue/Saturation



Levels



Final



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CAMLINK



Original



Extra depth of field via sharpening

Childhood train set Simon Ricketts

Canon EOS 400D, 17-70mm,
1.6secs at f/22

IT'S GREAT fun to create dioramas to photograph – my friend Alex and I used to shoot our Lego cities – but to make them look authentic is much harder to manage than you might expect. Here Simon has

spent some time building a train-station scene, with the driver running to the cab to announce that due to a failure on a freight train ahead everyone will have to crowd onto a minibus for a three-hour, two-mile trip to a station they don't want to go to.

While all that is realistic enough, the depth of field achieved gives the impression the situation was shot on a 85mm lens at f/1.2 – which obviously isn't what you'd do if you were there. Depth of field is a very powerful

device, and viewers take a cue from it. When faced with such shallow depth in a big scene, the immediate assumption is made that it's a model being shot – which it is, of course.

The trick is to get the camera into the position in which you might have stood had you been a model person, too. So use a wide lens and close the aperture until you get a realistic amount of the diorama in focus. Sounds easy, but it really isn't. Focus stacking can be a great help.



Original

Boy in the grass Arup Ghosh

Canon EOS 5D Mark II, 24-70mm, 1/2500sec at f/9, ISO 200

THIS really is an unusual picture, what with the low angle and the boy almost hidden away in the long and dramatically feathered grass. There is a lot of atmosphere about the scene, and the way the grasses are blowing you can imagine the warm breeze and the sound of the grass heads rustling together. It's really very good.

Unlike Christopher's shot (left), here perhaps we have a fraction too much contrast. This can be partly solved with an inverted curve, but there is a risk that this won't look natural, so I've used a warm colour layer instead. The layer, set to 10% opacity, drops a light tone over everything – lifting shadows and dulling the bright whites of the sky. I think it makes the picture a little softer, and much easier to look at for a long time. Well done, Arup. I really like this shot and you've won the prize for picture of the week.

PICTURE
OF THE
WEEK



Edited

'The way the grasses are blowing you can imagine the warm breeze'

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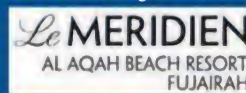
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AP Testbench

Over the next few weeks we'll present this week's equipment tests, reader questions and technique pointers



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It is this flap that is the most useful feature, allowing the bag to be attached to any of Vanguard's ICS system of belts, harnesses and vests, or to a larger camera bag.

Reasonably priced and a useful size, the ICS Bag 14 is a good shoulder bag for an afternoon out, and if you have a compact system camera you should be able to fit your camera, a few lenses and even the battery charger in it. **Richard Sibley**

Amateur Photographer
A great bag for compact system camera owners
★★★★★

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I found that the LED lights produce quite a clean-coloured light and the quoted 5,600K colour temperature seems accurate, with the light working well in AWB, sunlight and flash WB settings.

Overall, the Manfrotto Pocket-12 is very compact, but the amount of light, while useful, is a little underpowered. The 24 LED version costs £69.95, and with twice the power, it should prove more useful. **Richard Sibley**



Amateur Photographer
A useful but underpowered light for the price
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras.

AP 24-31 December

Nikon 1 J1

The entry-level 1-series camera lacks the EVF and mechanical shutter of its V1 stablemate, but is otherwise very similar in features.

AP 7 January 2012

Fujifilm FinePix F600 EXR

This advanced compact camera has a 16-million-pixel EXR CMOS sensor, 15x optical zoom and new motion-detection technology.

AP 7 January 2012

Panasonic Lumix DMC-GX1

This premium Lumix compact system camera features a 16-million-pixel, four thirds sensor, advanced AF and touchscreen control.

AP 14 January 2012

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The latest compact camera from Samsung with a flip-out rear screen that allows self-portraits as well as high- and low-angle shooting.

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New eyes for industry



Ricoh GR Digital IV

From film to digital, Ricoh's GR series of cameras has been highly regarded by enthusiast photographers. We find out how the latest 10-million-pixel model and its AF system compares

Richard Sibley
Technical writer



FAMED for its high-quality lenses, the Ricoh GR series of 35mm compact cameras has been extremely popular with enthusiast photographers since the release of the GR1 in 1996. The GR's slim design makes it truly pocketable, but it is the camera's aperture priority and fixed 28mm f/2.8 AF lens that has made it the compact of choice for many discerning photographers.

There have been various revisions of the original GR1 camera, each introducing a new advanced feature, including EV compensation, manual focus and bracketing. In 2005, Ricoh released the first GR Digital model. This 8.13-million-pixel camera owes much of its design to its film predecessors.

Two revisions have followed in the form of the 10.01-million-pixel GR Digital II and 10.4-million-pixel GR Digital III. The latter featured a new f/1.9 lens constructed from eight elements in six groups, and it is this lens that forms the basis of the latest in the series, the GR Digital IV.

FEATURES

The basic design of the GR Digital IV is the same as its predecessor, as is its 10-million-pixel, 1/1.7in (approx 7.6x5.7mm or 43mm²) CCD sensor. There have been some improvements to the image processing, though, with the introduction of the new Ricoh GR Engine IV. The company claims this new system has improved colour noise reduction, particularly at higher sensitivities, which has led to an increase in the maximum sensitivity from ISO 1600 in the GR Digital III to ISO 3200 in the GR Digital IV.

There is a wealth of features in the GR

AT A GLANCE

- 10-million-pixel CMOS sensor
- ISO 80-3200 (equivalent)
- 1.23-million-dot LCD screen
- Hybrid AF system expansion mode
- 28mm (equivalent) f/1.9 lens
- Street price around £450

Digital IV, and its menu system hosts what must be one of the most comprehensive range of settings found on any compact camera. Among these are full manual, aperture and shutter priority and program exposure modes, DNG raw capture, EV compensation, multiple exposure mode and dynamic range compensation. However, like all other GR compact cameras, it is the lens that is the GR Digital IV's most defining feature. The fixed 6mm (28mm equivalent) f/1.9 optic has a lot to live up to, but if it performs anything like its predecessors it should be very sharp.

New features to the GR Digital range are image sensor stabilisation, a dual-axis in-camera level and a highly specified, 1.23-million-dot, VGA LCD screen. There is also a new series of auto-bracketing options, but the most intriguing feature is an external AF sensor that works in collaboration with the more conventional contrast-detection AF. More details to come later in this test.

8/10

BUILD AND HANDLING

The magnesium body of the GR Digital IV is virtually identical to its predecessor, with the small AF sensor, just above and to the left of the lens, being the only noticeable difference. While the camera's small size isn't quite as extreme next to other digital models as the GR1 35mm camera is compared to other film

cameras, it is still slim and well contoured. It fits comfortably in a pocket and, with a wealth of different buttons on the back and a control dial just above the front handgrip, it is easy to access and change settings and features.

The live view shooting screen has a huge amount of detailed information about the different modes that are being used. This can be minimised by using the DISP button, but for the most part it is fairly unobtrusive. While the in-camera level isn't a new feature, it now has the ability to detect front and back tilt, as well as the more conventional side to side.

If I have any complaint about the handling of the camera it is that the menu could benefit from being broken down into more subcategories, and that some of the settings could be grouped together and reordered a little more conveniently. However, there is a My Settings custom menu, which has an extensive set of options to choose from. Once you have decided which options to include in the menu, it is easy to access them by pressing the ADJ. button on the rear of the camera.

The rocker switch, which is also on the rear of the camera, is somewhat confusing. This type of button is usually reserved for controlling a zoom lens, and I did find myself, on one occasion, instinctively pressing the button to zoom. Perhaps this is more the case of me nitpicking and having tested a lot of compact cameras, but for a camera without a zoom, the rocker switch is an odd choice of control.

Overall, the Ricoh GR Digital IV handles like a real photographers' camera, in the same way as its film and digital predecessors. Its design is quite stark and understated, and its menus are as basic-looking as they are comprehensive, so it definitely isn't a flashy consumer camera.

8/10

AUTOFOCUS

The most talked about feature of the Ricoh GR Digital IV is its new phase-detection AF sensors, although these aren't actually new because they were originally found on the Ricoh GR compact cameras and the first GR Digital model. However, the feature was lost in the GR Digital II and III, as apparently the phase-detection sensor was produced by a third party and production stopped. Now, though, it has reappeared in the Ricoh GR Digital IV and CX5, presumably because the company has now been able to source the part elsewhere and successfully incorporate it into these models.

The phase-detection sensors work in conjunction with the sensors' contrast detection. Between these two methods Ricoh claims a focusing time of just 0.2secs, with the phase-detection sensors working out a rough focus area before the contrast-detection mode takes over and fine-tunes the focusing even further. With the two working together, I found that autofocus is fast, making the camera ideal for street photography, where split-

Facts & figures



RRP	£499.99
Sensor	10 million effective pixels
Output size	3648x2736 pixels
Lens	28mm (equivalent) f/1.9
ISO	ISO 80-3200
Exposure modes	PASM, auto, plus MY1, MY2 and MY3 custom modes, and 4 scene modes, including DR and movie
Exposure metering	256 multi-zone, centreweighted, spot
White balance	Auto, multi-pattern auto, 5 presets, plus manual and WB bracketing
LCD	3in LCD with 1.23 million dots
AF modes	Multi AF (hybrid AF), spot AF (hybrid AF), subject tracking, manual focus, snap, infinity
Memory card	SDHC and Eye-Fi (X2 Series) SD cards
Power	Rechargeable Lithium-Ion
Weight	190g (excluding battery and memory card)
Dimensions	108.6x59.8x32.5mm

RICOH, Ricoh House, 1 Plane Tree Crescent, Feltham, Greater London TW13 7HG. Tel: 0208 261 4000. www.ricoh.co.uk

There is a good amount of detail that can be retrieved from the shadows of raw files

JPEG

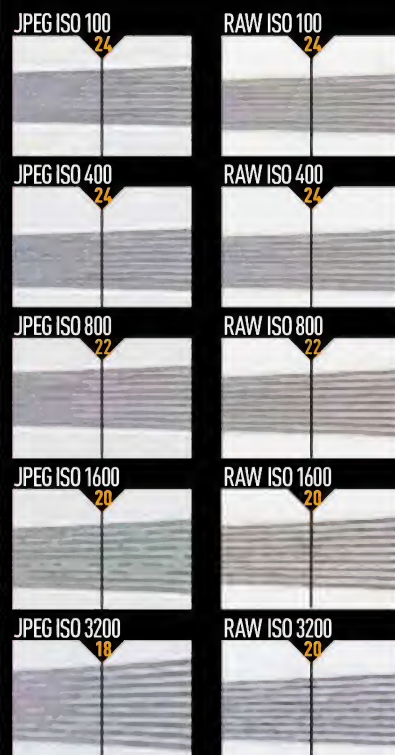


second timing may be necessary.

If you have more time, a half-press of the shutter button will allow very accurate contrast-detection focusing. But there is so much more to the GR Digital IV's AF settings, particularly for street photographers. Pre-AF begins focusing before a button on the camera is even pressed, again helping to make sure that

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed 28mm equivalent lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



Raw edited



the lens is ready for action as soon as the shutter is fired. Similarly, the snap-focus distance option allows a preset focus distance to be set. When the shutter is fully pressed, the lens focuses to the preset distance and takes a picture. For street photographers, setting the snap-focus distance to 2.5m and the aperture to f/4 should create a depth of field large enough



The 28mm equivalent lens is very sharp from edge to edge, with a lot of detail capable of being recovered from the DNG raw files

for a photographer to keep snapping away.

However, the options don't stop there. Single or multi-point AF modes, as well as a subject-focus tracking mode, are also available. The subject-focus tracking is among the best I have tested on a compact camera. Manual focus is also available, although, as is the case with most other compact cameras, it is a little fiddly to use. Finally, infinity focus is available as well, which just sets the focus to infinity with no override options.

8/10

METERING

Much like the rest of the camera, the GR Digital IV's metering system behaves as I would expect it to. By this I mean that when in its multi-metering mode, it exposes images for highlights, often rendering the foreground in a landscape as completely in shadow. Of course, this is less of a concern when shooting travel or street images, but for many photographers it may be worth considering switching to centreweighted metering for some subjects.

Spot metering is a further option, and exposure compensation can be easily applied via the aforementioned rocker control switch on the rear of the camera.

7/10

DYNAMIC RANGE

Don't be fooled by the appearance of images on the GR Digital IV's live view screen. The live view preview shows that most highlights are blown out and devoid of any detail. The reviewed image isn't much better. However, JPEG files contain more highlight detail than the screen would have you believe, and raw files even more so. The dynamic range is good, without being superb. Ricoh has tried to squeeze as much information and detail as it can from what is now a somewhat ageing 10-million-pixel sensor.

I found that for best results, images should be underexposed and raw images edited to

bring out highlight detail. At low sensitivities, the level of noise is low enough that this can be done without degrading the image too much. JPEG shooters should use the camera's dynamic range compensation, which has weak, strong and max settings. This goes some way to helping to lift shadow areas and pull back highlights.

8/10

WHITE BALANCE AND COLOUR

There is a wealth of different colour settings in the GR Digital IV, each with its own customisation options, plus two custom settings. Among my favourite settings are the high-contrast black & white mode and the bleach bypass mode, both of which are great for producing striking images straight from the camera.

On the whole, the camera handles colours well, and the various white balance settings are effective. As with the other modes, it is worth spending some time fine-tuning each of the colour settings to your own particular taste to get the most from the camera.

8/10

NOISE RESOLUTION AND SENSITIVITY

Of all the 10-million-pixel compact cameras we have tested, the Ricoh GR Digital IV stands out as one of the best in terms of resolution. Having a fixed lens that is designed specifically for the sensor (and vice versa) means that images are sharp, even at the edges. At the lowest ISO 80–400 sensitivities, images have a great deal of detail, although there is a hint of luminance noise above ISO 200 and colour noise is visible in shadow areas if these areas are lightened.

I wasn't too impressed with the in-camera JPEGs, but I would recommend to those photographers who shoot JPEGs that they turn the noise reduction to at least its lowest setting, and ideally switch it off completely and

stick to ISO 80–200. Reducing colour noise from the DNG raw files is straightforward, and adding a hint of luminance noise reduction and careful edge sharpening can help higher-sensitivity images.

The maximum sensitivities are what you would expect from a compact camera. They really are too extreme to be of any use for detailed images. Instead, use the luminance noise to your advantage by switching to black & white or the bleach bypass mode and be creative with your images – you will still have the raw files should you wish to attempt to edit the images further.

28/30

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Another new addition to the features of the GR Digital range is the camera's 3in, 1.23-million-dot LCD screen. This screen uses white pixels as well as RGB pixels, which is claimed to improve the brightness and colour rendition of the images, although I didn't notice much of an improvement over a standard RGB screen.

An optional optical viewfinder is available, and some users may find this useful. I find the screen a more discreet way of taking images, although in bright sunshine it may be of use to some photographers.

Unfortunately, with Ricoh concentrating so heavily on making the GR Digital IV a true enthusiast photographer's camera, little attention has been paid to the video mode, which is only 640x480 pixels in resolution.

8/10

Verdict

THERE is a lot to like about the Ricoh GR Digital IV. With careful exposure settings and post-capture editing, the images it produces are among the most detailed I have seen from a compact digital camera. Those who shoot documentary and travel-type images will enjoy the compact and discreet camera body but, more than this, the various AF features mean that there is virtually no AF delay or shutter lag. Nevertheless, it is the lens that steals the show. Once again, it is very sharp from edge to edge and resolves a lot of detail.

The GR Digital IV is not for novice photographers. It can take some time to go through and understand how to get the most from the camera in various situations, but once this is understood it has the ability to match the image quality from many other compacts, but for how long?

		1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as an Enthusiast compact Rated Very good 83%	FEATURES	8/10									
	BUILD/HANDLING	8/10									
	NOISE/RESOLUTION	28/30									
	DYNAMIC RANGE	8/10									
	AWB/COLOUR	8/10									
	METERING	7/10									
	AUTOFOCUS	8/10									
	LCD/VIEWFINDER	8/10									



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AP explains...

Custom white balance

The way that colour is rendered is an important factor in creating an image, and the best way to achieve an accurate rendition of hues and tones is to set a custom white balance. **Tim Coleman** explains

HOW COLOUR is used in an image is crucial to its mood or 'feel', and it determines the viewer's emotional response to a picture. For instance, warm light from a sunset establishes the mood beautifully, while the vibrant colours of autumn leaves display the season in all its wonder. These colours are best shown by enhancing them, not muting them. A portrait, however, can be ruined by an overly vivid and unflattering colour cast, which may give an incorrect skin tone. This can be disastrous for, say,

fashion photographers, who need colours to be rendered accurately when they are attempting to capture the glories of the latest *haute couture* collection.

For all that, there is no single defining rule for 'accurate' colour when taking photographs. This is partly because human perception of colour is often inaccurate, as our brain makes adjustments for what we see. It is only when an extreme colour is detected that we notice something looks out of place. This makes the accurate viewing

of images on a camera difficult, especially given the various light sources that compete for our attention when we are looking at a camera screen.

Neither is a camera's white balance system (the means by which a digital camera makes the necessary adjustments to record colour) infallible. When set to auto, it too can be tricked, so even the very latest models cannot be relied on to get it right every time.

The best option for ensuring accurate control over colour is to set a custom white balance. In this article, we are going to explore white balance itself, investigate the methods of using custom white balance both on location and on the computer, and learn how to make creative use of colour.





WHITE BALANCE
White balance systems in digital cameras are designed to ensure that the white tones in a scene are rendered accurately by removing colour casts created by the light source. Most cameras have several settings from which to choose, and these usually include auto white balance (AWB), around six presets, such as cloudy, flash and tungsten, a manual (Kelvin) setting and a custom setting. The AWB setting and presets cover a whole variety of light sources and provide a quick means of adjusting colour. They are fairly accurate, too.

AWB, PRESETS OR CUSTOM

I suspect most enthusiasts, myself included, usually leave the camera set to AWB or rely on the presets – and why not? On the

Top: The yellow leaves have tricked the auto white balance system, which has given the scene a cool colour cast to compensate

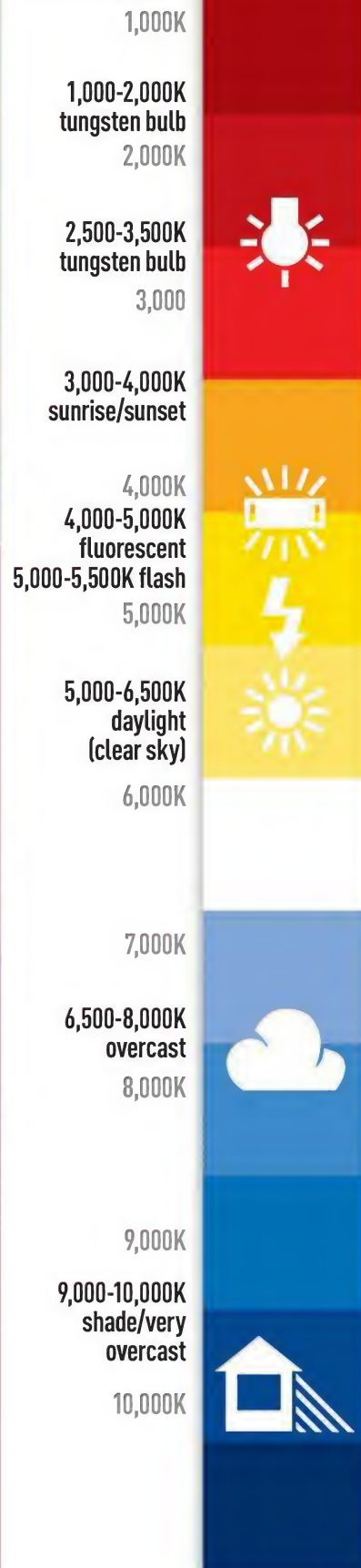
Above: The cool colour cast in this early morning scene is important to the 'feel' of the image

whole, these settings do a great job, whether on a compact camera or a DSLR. They are also the best options for high-pressure shoots when there is no time to fiddle with the settings.

The presets in a white balance system are set to a particular colour temperature. This makes each preset a great option when it matches a scene because it will not be swayed in ways that AWB can, which continually makes adjustments according to the light. Furthermore, a preset can be quickly selected in a high-pressure situation.

Where custom white balance has an advantage over AWB is that it allows us to choose a neutral-coloured object in the frame to act as a reference when creating an accurate colour rendition, according to the temperature of light. An AWB system

Right: The Kelvin scale shows the colour temperature in different situations, along with the camera presets



CUSTOM WHITE BALANCE ON LOCATION

CAMERAS usually record a custom white balance reading in one of two ways: from an existing file, or by taking a reading from a new exposure. Check the manual to find out how your camera records custom white balance. The Nikon D300, which I used for most of the pictures in this article, uses an existing file.

Both methods require a neutral reference in the scene to record an accurate colour temperature. In the first method, simply select custom white balance in-camera and then choose the file with the neutral reference to take the reading from and the colour temperature will be set for the next capture. For the second option, select the custom setting and take an exposure.

The best neutral reference for exposure and colour is middle 18% grey, angled towards the light source. The final temperature will be affected if the grey is any lighter or darker than this. If the correction method is via an in-camera custom white balance, the grey should ideally fill the



greater part of the frame. If the method is via post-capture adjustments, however, then the reference only needs to be placed in the most important part of the frame. In the case of a portrait, this will be next to the subject's face. For a mixed light source, it is worth using multiple grey cards in different



A grey card (left) is ideal for adjustments post-capture, while filling the frame with a grey card is ideal for in-camera changes



parts of the frame, and then calculating a median temperature post-capture (more on this later). Failing a grey card, a white card is a good back-up.

Once the information is gathered, the processing varies because each camera uses a different algorithm. This occurs even within the same

brand, so there is no set way the camera produces the final result.

Both grey and white card options are good for correcting the balance of neutral colours. A full GretagMacbeth colour chart goes one step further by offering a full spectrum of 24 colours, covering a number of natural objects.

does this job automatically, interpreting the scene as it sees fit.

CREATIVE COLOUR

AWB is typically neutral, so it removes colour casts to produce a neutral white. While custom white balance does the same, it enhances the colours in a scene rather than neutralising them. In both cases, though, the colours are corrected.

There may, however, be times when having the 'wrong' white balance gives a pleasant effect, and there are no hard-and-fast rules about this. Whatever looks good to the photographer in the way they want to convey the scene is best. Adding a warm cast is likely to make a pub on a winter's day seem invitingly cosy, while a cool cast provides a threatening atmosphere that isn't really possible with a neutral colour balance.

WHERE THE AUTO SETTINGS GO WRONG

Auto white balance systems in compact cameras and DSLRs usually work well, although there are several situations in which the system can be thrown. For instance, when a particular colour is dominant in the frame – such as a bunch of red flowers, a green field or a plethora of yellow autumn leaves – the system may think this dominant colour is actually a colour cast, so AWB will adjust accordingly. For example, a scene dominated by green

'Raw allows the white balance to be set post-capture using any one of the presets, AWB and even manual adjustment'

can typically have a magenta cast, which is at the opposite end of the colour spectrum.

A mixed light source can also present problems, such as light from inside a building mixed with the cool cast of outdoor evening light. With AWB, the user has no control over which light source is being balanced. Problems can also arise when taking the same image and adjusting the focal length or the position, by switching to a panorama, for instance. This alters the content in the frame, which can cause the white balance to vary between images in a sequence.

As far as presets are concerned, they are great if they match the specific scene but even then there are variables. Using a tungsten setting under tungsten lighting is better than sticking with AWB, but the sheer variety of tungsten bulbs and the temperature each emits, depending on how long they have been on, means that one setting does not cover all types. In these situations, other options must be considered and employed. The manual setting will allow the user to select the temperature (measured on the Kelvin scale), but this requires the user to have an accurate

perception of the scene, and the eye is not always the most accurate of tools.

Time permitting, the best pre-capture option for any of these situations – and, in fact, in most circumstances – is to make a custom setting. Colour rendition is the most accurate because the custom setting works according to the exact temperature of light. Often the differences between custom and AWB are minimal and can be hard to perceive, but making the smallest change can mean the difference between getting the final result just right or not. It is not just a case of the right colour cast, but also the vibrancy.

SHOOT RAW

It is best to shoot in raw format for a variety of reasons, not least of which is the level of control it offers. Raw allows the white balance to be set post-capture using any one of the presets, AWB and even manual adjustment. Colour in a scene is also affected by the exposure, and raw gives greater control post-capture to adjust the exposure correctly.

That said, relying on the raw data and post-capture changes alone can mean time-consuming alterations, so it is better to get the balance right in the first place and there are several ways to achieve this in-camera. Doing so even frees up the possibility of shooting JPEG only, provided the exposure is correct.

WHITE BALANCE DEVICES

THERE are several devices available that will create the correct white balance pre-capture. These include the ExpoDsc (www.expoimaging.com), a grey card (www.lastolite.com) and X-Rite's ColorChecker Passport (www.colourconfidence.com). All these devices are designed to be simple and quick to use.

The ExpoDisc resembles a camera filter, and handles in a similar way by snapping onto the front of the lens, meaning the correct filter thread size is required. It can be held over the lens if the size does not match, so buying a thread size for your largest lens is the best option. It works much like a light meter by measuring the incident light, which is best achieved by taking up a position next to the subject and pointing the camera back towards the light source. For landscape photography, taking the measurement by

pointing to the sky is best. A fully grey image is produced, and the custom reading is taken from the tone of grey.

A grey (or white) card is the most common and cost-effective method, and these cards are available from various suppliers. Lastolite also has a number of collapsible devices in the same form of the company's reflectors. A middle 18% grey is the recommended neutral tone, but some devices have several greys from which to choose, depending on whether a warmer or cooler result is required. In an urban area, the grey of concrete is a good back-up to use. While a regular sheet of white paper is better than nothing, whitening agents can render it not spectrally neutral. Also, most of the 'official' products are rigid and durable, which is helpful in bad weather.

Perhaps the most comprehensive tool

is X-Rite's ColorChecker Passport. This comes in the form of a small plastic case containing not only a neutral grey card, but also a classic colour chart and 'creative enhancement target'. The principles applied by the Passport are consistent with the grey/white card option.

'A grey (or white) card is the most common and cost-effective method, and these cards are available from various suppliers'

X-Rite's ColorChecker Passport (left) and Expoimaging's Expodisc (below) with, underneath, Lastolite's XpoBalance



HOW TO USE X-RITE COLORCHECKER PASSPORT

WHEN placed within the frame, X-Rite's ColorChecker Passport provides a reference point from which a colour profile can be created. Usually, images hold a standard Adobe colour profile. Shoot in raw format and record the classic colour chart and 'creative enhancement target' simultaneously. All images under the same lighting can be shot with a regular white balance setting and then adjusted afterwards on the computer using the free ColorChecker Passport software.

This software has a particularly helpful Adobe Lightroom plug-in and a desktop application to create ColorChecker Passport colour profiles in line with the camera and the lighting conditions of the shoot. This profile can be saved and then applied to any photograph taken with the camera in that light temperature, which makes the whole process accurate and speedy.

In Lightroom, once the profile has been made from the DNG-format file, it can be applied simultaneously to all images taken in the same lighting conditions. Handily, the Lightroom plug-in converts raw files into the third-party DNG format, which is compatible with all raw-editing software. When you open the DNG file in the ColorChecker Passport software it detects the Passport in the frame and creates a colour profile from it that is

calibrated for an accurate colour balance of the light temperature and camera used. The 'creative enhancement target' is designed to give control over adding warmer or cooler results to taste, and evaluation of highlight and shadow detail.

For me, the great thing about X-rite ColorChecker Passport is that it is possible to create identical end results with different cameras, and even across brands.



After the Passport device is detected, a custom profile is created that can be found directly in Lightroom

Not only are colours corrected in the Passport custom image, but it also shows greater vibrancy in key areas, such as the blue of the jumper



CUSTOM WHITE BALANCE POST-CAPTURE

IF AN image has not been shot using a custom white balance, it is possible to correct it post-capture. Shooting raw will be particularly helpful for this, although all is not lost even with a JPEG file.

Creating a custom white balance post-capture is more time-consuming, although once a profile has been set up on one image it can be applied to the remainder of the images that were shot under the same lighting conditions.

All raw correction software has the option to select the white balance setting from any one of the presets and AWB, as well as a manual Kelvin adjustment. This is achieved by the click of a button. However, while the temperature is



A grey reference point is essential for accurate white balance corrections

changed, correcting the colour cast needs another step. The colour cast

can be removed by adjusting the green/magenta shift on the slider,

although this takes some time to produce accurate results.

In Adobe Camera Raw, a quicker option is to click on the White Balance picker tool (top left in the toolbar, see left) and find a neutral reference in the frame – either an 18% grey card or a mid-grey object. After clicking on the neutral area the white balance changes, with the colour of the grey itself affecting the final result. The information about colour temperature and 'tint' (green/ magenta) is indicated. When using multiple grey areas, make a note of each temperature and tint, and work out a median result. These results can be applied to other raw files recorded under the same lighting conditions.

RESCUING JPEGS

Like raw files, JPEGs can be opened in Adobe Camera Raw and adjusted using the White Balance picker tool. However, Photoshop and Photoshop Elements have tools to bring back the colour in a JPEG file, too



1



2



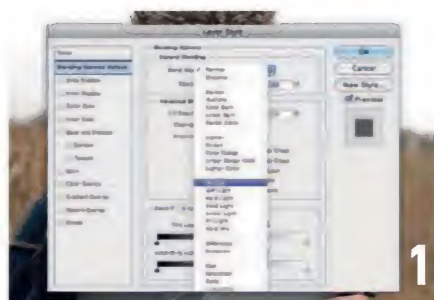
3

Technique One

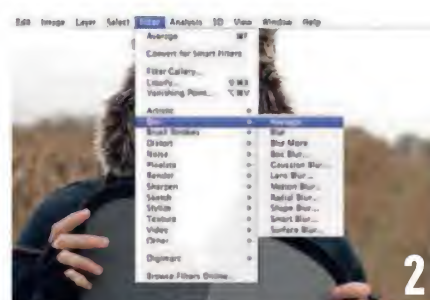
Select Layer>New Adjustment Layer>Levels, set Mode to Normal and click OK. In Levels, click on the grey point

dropper and then click on the area that is supposed to be a mid-grey. If this doesn't look right, click on another grey area in the frame. For any minor tweaks, select

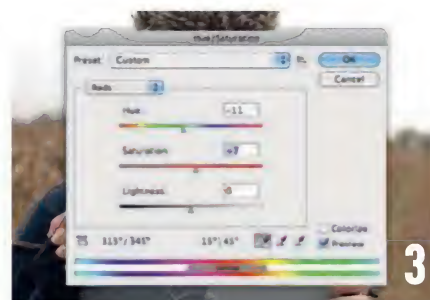
Image>Adjustments>Color Balance and tweak the sliders. This technique is unlikely to look right on every image. If the image still requires work, try technique two.



1



2



3

Technique Two

Make a layer via a copy (Layer>New>Layer via Copy). Click on this layer and set the blending mode to Overlay.

With this layer still highlighted, click on Filter>Blur>Average and then Image>Adjustments>Invert. The colour will change and look a little muted. Select

Image>Adjustments>Hue/Saturation and add or remove saturation to taste. Then tweak the hue slider for any final adjustments.

HOME STUDIO... HOW HARD CAN IT BE?

Having your own home studio will take your photography to a new level and make you very popular with your family and friends - but doesn't it involve a lot of knowledge, money and space?



Not when you get the right kit from the right people, the Lencarta SmartFlash starter kit.

Don't worry about the knowledge, just go on to the Lencarta website, click on the Learning Centre and take a look at the various articles, all written by a specialist studio photographer. There's everything there from setting your camera up to work with flash to portrait lighting, how to light a white background and just about everything else. And if you still have questions, just ring the technical support people and speak to a real photographer!

can get a complete SmartFlash kit for just £299.99! You may want to add to it in the future and if you do it's good to know that it takes the standard S-fit accessories, so there's a massive range of softboxes and all sorts of other kit available at really keen prices - you won't be forced to choose from a limited range that's only available from one expensive supplier!

Space won't be a problem either, The SmartFlash is ideal for even the smallest room, although it's equally at home in a large professional studio too.

Is it easy to set up and use? Well, there's an on/off switch and a knob. Turn the knob to adjust the power, it adjusts all the way from full power down to 1/16th power. And there's a 'cell' button to turn the slave cell on or off (just leave it on), another button to turn the powerful modelling lamp on or off. And a test button, which you'll probably never use.

This typical home portrait was taken with the SmartFlash kit, using the lounge curtains as a background.

Of course, there are other flash heads in the Lencarta range that have more features, but more features don't produce better quality.



Does it have enough power? Yes, it has a full 200 Watt-seconds of power, plenty for any home use. In fact, the only real problem that you're likely to have is convincing your nearest and dearest that you managed to buy a complete professional studio system from one of the top makers for just £299.99!

What Digital Camera
GOLD AWARD

Issue 173 - April 2011

"The Lencarta SmartFlash is a much better flash head than it's price would have you believe. Well made, stylish, well-specified and with impeccable performance. You won't find a better kit for under £300. If you prefer softboxes, you can get the three head, two softbox kit instead for a remarkable £400."

Our score 95% - Gold Award

Digital Photographer

OVERALL ★★★★★
Issue 89 - November 2009

"The heads are lightweight but feel sturdy enough to withstand the knocks and scrapes they are likely to endure..."

...the build quality of the flash heads, stands and accessories is all very good, and the handy fabrics carry-case for the stands is a welcome addition. The heads incorporate the popular Bowens S-type fitting, making them compatible with a large range of light modifiers too. The output from the 200 watt flash heads proved more than adequate for head and shoulders portraits using the supplied umbrellas and reflectors. The quality of the light produced is excellent: very clean and consistent, resulting in pleasing images that belie the kits affordable price tag."

"4 out of 5"

DIGITAL PHOTO
SILVER AWARD

Issue 128
Spring 2010

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SOFTWARE SOLUTION

Q I have recently installed the software that came with my new Canon EOS 600D camera, but now every time I connect another device to my Apple Mac, such as my iPod Touch, the computer states that no camera was found, which is annoying. I've looked through the preference options in all the Canon apps, but can find no option to rectify this. What should I do? **Terry Church**

A This is a confusing one because the option you need to change lies not in a Canon application, but in an Apple one. Image Capture lives in your Applications folder and governs what happens when you connect a device capable of taking or transferring

pictures. My guess is that when you installed the Canon software, it changed the options in Image Capture so they all point to EOS Utility. Unfortunately, that only talks to EOS cameras, and so moans about your iPod in the form of an error message.

To fix things, open Image Capture and, if you are in OSX 10.5, go to Preferences and change the option that governs what happens when a camera is connected. Under 10.6 (Snow Leopard) and later, connect the device (your iPod) and change the settings for this individually.

Ian Farrell



FILM SUPPLIERS

Q Although I have never regretted the switch from film to digital imaging, the nostalgic side of me often thinks back to the days of film. I want to buy a film camera soon, and a Voigtlander rangefinder is my first choice. Although your pages are full of good second-hand film cameras, I never see any advertisements for film itself. Will I be able to buy film easily and get it developed?

Keith Pritchard

A I know exactly what you mean, Keith. I consolidated all my old unused film cameras recently

into the camera I always wanted as a geeky photography-loving teenager – a Leica M6. It's great and I always smile when using it.

Film is still available, although you don't see it advertised a lot. Specialist retailers like Silverprint (www.silverprint.co.uk), AG Photographic (www.ag-photographic.co.uk), Morco (www.morco.co.uk) and Mailshots (www.mailshots.co.uk) stock many different brands, and offer excellent advice and service. You could also try larger branches of Jessops, Boots and high-street processors such as Snappy Snaps.

Processing is less of a problem. The aforementioned high-street names can

produce prints or a CD of scans. Alternatively, try a professional lab, as sometimes their prices are similar to the high-street processors. London is full of them, but most cities also have one nearby. Some labs give a discount on large numbers of films, so try saving them up to be processed all at once.

Ian Farrell

FIRING FLASH

Q Electronic flashguns emit an intense burst of light that often lasts less than 1/1000sec, yet when I take a shot with my Nikon DSLR I can see the scene illuminated by the flash before the viewfinder goes blank. Logic tells me that my preview, plus the exposure recorded by the sensor, cannot all be compressed into 1/1000sec or less. What is the explanation for this?

Brian Davis

A You are right in your assumptions, Brian. The flash sync of your camera is probably 1/250sec, and flash bursts are typically as short as 1/10,000sec. What you are seeing is not the main flash exposure, but the beginning of a series of pre-flashes that are used to meter the scene through the lens.

As you take the picture, the flash emits a weaker burst of light so your Nikon can see what the scene looks like and how much light is being reflected back. The camera then calculates how much flash power is needed for the aperture and ISO sensitivity you have selected (often including distance information from the camera's AF in the calculation, too).

Frankly, I've always thought it amazing that all this can be done in the brief moment before exposure, and even more so when you consider how flash is used off-camera: more pre-flashes from the Nikon's built-in flash are used to wake-up the external flash, tell it to make a pre-flash for metering and then instruct it how much power to use when firing for the main exposure. It's like a conversation happening in bursts of light! **Ian Farrell**

f/AQ

Do we need viewfinders any more?

These days it's hard to buy a compact camera with a viewfinder, and there are many compact system cameras (CSCs) on the market that have shed this option, too. But with such excellent view screens on the back of cameras, do we really need viewfinders any more?

Composing a picture on-screen – or live view, as it is known in the industry – has been around for ages in digital compacts, and in DSLRs since Olympus put out

FROM THE AP FORUM



Scaling up from A4 to A3

Caulkhead asks: I have an Epson Stylus DX4000 A4 printer, but want to try out A3 prints for some competitions using a commercial printing service, such as Jessops. Before I go to that expense, though, I want to make sure that the proposed files will have sufficient pixels per inch (ppi) for A3 printing. Do I need the same 200-300ppi as for A4? Also, when using Adobe Photoshop CS3 or Elements 6, how can I check whether my proposed images will have enough ppi for A3 prints? Currently, my system tells me that I can't scale A4 up to A3 to check the ppi because the printer is only A4.

AlexMonro replies: In general, 200-300ppi is fine, although it depends partly on the viewing distance. As you don't usually look at A3 prints from as close a distance as you view 6x4in prints, you might find 150-200ppi adequate for larger sizes. Also, it depends on the process that the print lab passes the image files through before they submit them to the print machine. Many online commercial print services include automatic resolution

adjustment to match the image file to the native resolution of the print machine (typically 300ppi for wet-process machines such as the Fuji Frontier), but some services require the image files to be submitted in a format that matches the print machine for best results.

A3 is about 420mmx297mm, or about 16.5x11.7in, so you need to check the actual pixel dimensions. A print at 300ppi needs about 4800x3450 pixels, 200ppi needs about 3200x2300 pixels and 150ppi needs about 2400x1725 pixels.

Siuya replies: You could use PhotoBox. Visit www.photobox.co.uk/content/quality-advice, which tells you about quality and resolution, and warns you if there are insufficient pixels for the size of print you are ordering.

Rjbell replies: Try DS Colour Labs (www.dscolourlabs.co.uk), where A3 prints cost from just £1.10 each. You couldn't print them yourself for that price. Postage is from £3.25.

Matgallagher replies: You can easily test the quality using your A4 printer to produce test strips, but as AlexMonro rightly says, larger prints don't need such a high resolution as they are viewed from further away. For example, billboard images are often printed at less than 80ppi and you can see the dots if you view them close up.

Open either Adobe Photoshop CS3 or Elements, go to Image>Image Size and with the Resample Image box unticked, change the size of your image in mm to 420x297. Now go to Print and in your printer options ensure that the Scale to Fit Media option is turned off and the Scale is set to 100%. In the Preview you can drag your image to choose which part appears on the page – you could even try to do half the picture on one A4 sheet and the other half on another A4 sheet. When you go to Print, it will tell you that the image will be cropped, but ignore the warning.

the E-330 in 2005. It offers all manner of advantages, as colour, white balance, contrast exposure and even depth of field can be previewed before a picture is taken. Swivelling screens, or those with a decent angle of view, allow composition from unusual angles, which increases creativity. Some photographers even find it more intuitive to compose a shot in this way, reporting that looking at a view screen is like looking at a small photograph itself.

Yet before we retire the humble optical viewfinder from use completely, let's consider its advantages. The quality of the image you see through a good-quality optical viewfinder is far better than anything you'll see on a view screen, especially in those cameras that use a prism in their viewfinders rather than mirror boxes. It may not show you colour, white balance, and so on, but this can be reviewed immediately

after exposure and another shot taken. (You can check depth of field with your camera's stop-down control too, of course).

Using a viewfinder can also make your shots sharper. Holding a camera at arm's length, which is what most of us do when using live view, means more camera shake and more blur. Looking through the viewfinder means you can hold the camera close to your body, bracing your arms close to your chest for a more stable position.

Then there is the response time, which is often quicker with a viewfinder, plus the saving on battery power and faster focusing, made possible by phase-detection AF that is generally not implemented into live-view-only cameras. It seems, therefore, that the humble viewfinder is not quite dead yet, and I'd recommend it as a feature you should look for in a camera – be it built-in or an add-on extra. **Ian Farrell**

In next week's AP On sale Tuesday 20 December CHRISTMAS SPECIAL

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Nissin Di622 Mark II

Nissin's update of its mid-range flashgun extends the features way beyond its price point. **Mat Gallagher** finds out if it's as good as it sounds



DATAFILE

RRP
£160
Street price
£120
Guide number
44m @ ISO 100
Flash modes
E-TTL, E-TTL II, i-TTL,
i-TTL-BL, ADI and P-TTL
Flash compensation
±1.5EV in 0.05EV steps
Wireless
Yes (Channel 1, Group A)
Bounce capability
Tilts 90° upwards
and 270° horizontally
Power source
Four AA-type batteries
External power
No
Recycle time
5secs to full power
with fresh batteries
Dimensions
130x77x103mm
Weight
315g (without battery)
Accessories supplied
Show stand, pouch
Camera fit
Sony, Nikon and Canon

FLASHGUNS normally fall into two main camps: advanced models with manual controls, and basic models with simple auto functions. The dividing factor is often the presence of an LCD screen to make the required adjustments, although as the Nissin Di622 proves, this isn't always the case.

The Mark II version of the Di622 was announced last year. It costs around £80 less than Nissin's top model, the Di866, but lacks the colour LCD screen and offers a reduced power output. Despite this, the Mark II manages to include advanced features such as flash compensation and wireless functionality without the need for an LCD.

BUILD AND HANDLING

The basic design of the flash is the same as the more expensive model, with a solid plastic body. The head can be tilted vertically through 90° and horizontally through 240°, without a locking function. The Di622 also features a wideangle diffuser to extend the coverage from 24mm to 16mm in 35mm terms and a fill-in reflector for bounce use. On instruction from the camera, the head zooms automatically to narrow its coverage to work with a 105mm lens. At this point it produces power of GN 44m @ ISO 100.

The rear of the flashgun looks modern,

if basic, in its controls, although the two-button set-up allows a clever use of the functions. In addition to an on/off and pilot/fire button, a small button works as a mode control, changing colour in its illumination to display which mode is currently set. In its off position it represents full TTL control and the \pm rocker below acts to adjust flash compensation between -1.5 and +1.5EV (which can also be controlled from the camera). When glowing red the flash is in manual mode and the rocker provides a power control in six stages from full to 1/32. Slave modes for film and digital are displayed with a green or blue light also using the six-stage power control while a final purple light allows wireless control, with the flashgun set to Channel 1 group A and is compatible with the multi-channel systems of Nikon, Canon or Sony.

PERFORMANCE

Recycle time is around 5secs at full power, while at its lowest setting it allows an instant refresh. There isn't the option to plug this model into a power pack as there is with the Di866, although there is both PC-sync and 3.5mm jack flash inputs for wired off-camera use or firing of additional devices.

The model we tested was designed for use with Nikon iTTL systems and worked

seamlessly in wireless, slave and TTL modes. Checking the coverage at both 1m and 5m, the Di622 covered beyond the set focal length, thus avoiding any vignetting. In TTL mode the power is not overbearing, while colour remains consistent through the power range and neutral at Nikon's flash white balance preset. For portraits this gives a very natural look. **AP**

Verdict

WHILE not the fastest unit, the Nissin Di622 Mark II is a



very capable flashgun for the price, making it an ideal budget choice or an affordable second flash for a wireless set-up. Those looking for extra power or advanced wireless control will be better off with the Di866, but for most users the Di622 Mark II offers more than enough.

UK distributor: **Kenro**, Green Bridge Road, Swindon, Wiltshire SN3 3LH. Tel 01793 615 836. www.kenro.co.uk

Filter out the best



Photo © Dave Villaruel

Marumi Super DHG filters are manufactured in Japan to a high specification using lead free materials. Specifically designed with digital photography in mind, each filter uses a specially developed ultra-low reflection coating to minimise internal reflection off the camera's built in CCD and CMOS sensors.

The newly developed Digital Super Coating protects the lens surface from scratches and dirt and is also oil and water repellent. The filters are in a special slim frame with satin smooth finish and a black ink process on the glass edge to eliminate flare.

Marumi Super DHG filters are available in a full range of sizes from 37mm up to 82mm.

For further technical information please visit www.kenro.co.uk

Marumi Super DHG Circular Polarising Filter

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Overall 95/100

Richard Hopkins Advanced Photographer



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The Leica/Minolta SLR collaboration

Ivor Matanle reports on a fruitful, if at times impenetrable technical partnership

IN 1972, Ernst Leitz of Wetzlar, Germany, the predecessor of Leica AG, signed an agreement for technical co-operation with Minolta of Japan. The announced intention was for the joint production of a compact coupled-rangefinder camera using lenses with the Leica M bayonet mount. In April 1973, the realisation of this intention in the forms of the Leica CL (in April) and the Minolta CL (in November), which were identical cameras both manufactured by Minolta in Japan, proved to be just the start of close co-operation between Leica

and Minolta through the remainder of the decade and after, and this article is about single-lens reflex (SLR) cameras.

During the first half of the 1970s, Ernst Leitz was manufacturing the Leicaflex SL that was launched in 1968, the SL MOT that accepted motordrive and was announced in 1972, and then the Leicaflex SL2 that replaced the SL in 1974. All were totally mechanical, magnificently weighty, delightfully precise and notably unprofitable cameras. It was said that Leitz spent more on manufacturing each Leicaflex SL2

than could possibly be recouped by selling the camera in the photographic trade. Something clearly had to give. The amateur camera market was moving towards lighter, smaller cameras and automatic exposure systems, led by the announcement of the diminutive Olympus OM-1 in 1974, and its autoexposure sister, the OM-2, in 1975. Other Japanese manufacturers were not far behind Olympus, as was to be demonstrated by the launch of the Canon AE-1 and the Pentax ME in 1976.



Minolta XD7 and Leica R4 MOT

The Leica R4 MOT (right), with 35-70mm f/3.5 Vario-Elmar-R, was equipped with the electronics and multi-mode system of the Minolta XD7 (left)

HOW MUCH DO THEY COST?

People tend to sell Leica SLRs as 'body only' because there is a thriving market in Leica R lenses for use with adapters on digital SLRs (Nikon, Canon, Olympus and so on). Decent Leica R3 bodies have sold on eBay for as little as £95 to upwards of £180. R4 bodies cost £150-£230, R5 bodies at £180-£250, R6 and R6.2 bodies £300-£400 and the R7 about £350. A 50mm f/2 Summicron R is typically £300-£350. All these prices were found on eBay completed sales. Classic camera dealers who inspect and guarantee what they sell will ask substantially more.

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Leica R5 and Minolta XD7

A Leica R5 (left) with 70-200mm f/4.5 Vario-Elmar R, which is essentially a variant of the Minolta Zoom-Rokkor 70-200mm f/4.5 attached to the Minolta XD7 (right)



So Leica turned to its partner Minolta, which in 1974 had launched the Minolta XE, known in Europe as the XE-1 and in the USA as the XE-7. The Minolta XE-1 had quickly become a very successful camera with a newly developed Copal electronically controlled focal-plane shutter, with speeds from 4-1/1000sec and the option of auto or manual exposure. Using the superb range of Minolta MC lenses, the XE-1 represented everything that the Leica team thought that Leica needed to provide them with the

latest technology with which to partner their top-quality range of lenses.

Thus, in 1976, the Leica R3 was born, using modified versions of existing Leica R lens designs but with the shutter and mirror assembly of a Minolta XE-1. The exposure measurement and shutter-control system of the R3 was decidedly superior to that of the XE-1, incorporating as it did spot metering as well as centreweighted average metering systems. It is not true to say, as one classic-camera dealer said to me a few years ago, that the Minolta XE-1 'was a Leica R3 in a

skin'. The first few Leica R3s were built at the Leitz works in Wetzlar, following which production was transferred to an entirely new Leica factory in Portugal.

NEW RANGE OF LEICA LENSES

To accommodate the data requirements of the R3 metering system, the whole range of Leica R lenses was modified to 'three-cam specification', the range for Leicaflex SL and SL2 having been 'twin-cam' and the range for the earlier non-TTL Leicaflex having been 'single-cam'. Leica offered factory conversion of earlier lenses to three-cam specification for use with the R3, resulting in a substantial shortage of second-hand single-cam and twin-cam Leicaflex lenses.

By 1980, it was apparent to the photographic trade and press that Leica's historic tendency to be just a little behind the market had struck again. Not only had the competition introduced smaller 35mm SLRs from 1976 onwards, but by the end of the 1970s they had multi-mode metering cameras too. Starting with the advent of the Canon A1 in 1978, the world's first camera with an electronically controlled programmed autoexposure mode, the other major Japanese manufacturers were all obliged by market pressures to go multi-mode. Minolta was no exception, and in 1977 had in one respect pre-empted Canon's launch with the announcement of the Minolta XD7 in the UK (XD11 in the US), which was the first camera to have both shutter-priority and aperture-priority autoexposure in the same body.

By 1980, it was clear that the Minolta XE-1 and the Leica R3 were seriously outdated in marketing terms. So Leica again turned to Minolta for the technology to address the multi-mode market, and the result was the Leica R4 in its various

1972

Technical co-operation agreement between Ernst Leitz and Minolta signed

1973

Leica CL and Minolta CL rangefinder cameras appear

1976

Leica R3 Electronic SLR appears

1980

Leica R4, based on the multi-mode technology of Minolta XD7, appears

1987

Leica R5 announced

1988

Leica R6 appears

1992

Leica R6.2 announced

1992

Leica R7 appears

**YOU
MAY
ALSO
LIKE**



A Minolta XD7, which is a delightful camera



Leica R6.2

A Leica R6.2 of 1992 onwards, fitted with a 35-70mm f/3.5 Vario-Elmar-R



Leica R7

A Leica R7, with the superb 90mm f/2 Summicron-R lens

versions between 1980 and 1987. Based on the technology of the Minolta XD7/XD11, but with very different external design, the Leica R4 provided program mode, aperture priority, shutter priority and manual metering, plus a choice of spot or centreweighted average metering. There was a version called the R4 MOT, despite the fact that all R4 versions were capable of using motors and winders, plus an R4s and an R4s Model 2, which were simplified versions at reduced prices.

The Leica R4 design became the basis for the Leica R5 of 1987, which had modified electronics and introduced TTL flash capability to the range. The Leica R6 of 1988 through to 1992 reverted to a totally mechanical shutter, with battery power only for the metering capability, and the R6.2 of 1992 was an improvement that included a shutter speed of 1/2000sec and other refinements. The Leica R7 had even more

electronic improvements, but by the time the R8 appeared, all Leica manufacturing had returned to Germany and the Minolta connection had ended.

LENSES

There was substantial co-operation between Minolta and Leica in regard to lenses for the Leica SLRs, and several lenses of the late Minolta MD range of the 1980s and into the 1990s were 'adopted' by Leica, given Leica R mounts and identity, treated to the full Leica quality-assurance process, then incorporated in the Leica R range. Key examples were the 70-200mm f/4 Zoom-Rokkor, the superb 24mm f/2.8 Rokkor and the 16mm f/2.8 Rokkor fisheye. The 70-210mm f/4 zoom in the Leica R range was also a Minolta-designed lens. Yet it was not only Minolta from whom Leica sourced lens designs. The Leica 28-70mm f/3.5-4.5 was made by Sigma. The eminent Leica expert Erwin Puts has been reported as saying that Leica never manufactured a zoom of its own prior to 1995.

It should be emphasised that all Leica SLR cameras are of manual-focus design, and that Leica did not follow the path taken by all the major Japanese manufacturers towards fully autofocus ranges. It is broadly true that any Leica R lens will fit any Leica SLR, but R-only lenses of the past 20 years, with the stepped R-cam, cannot be used on Leicaflex cameras, while ROM lenses designed for use with the Leica R8 and R9 (the ones with electrical contacts on the lens mount) are also not suitable for Leicaflex cameras.

ACCESSORIES

Although the accessories available for the Leica SLR range have not been as extensive as, for example, the Leica M accessories catalogue in the 1950s and '60s, there has been quite a spread of accessories on offer.

Because at no point has the Leica range of SLR cameras directly resembled the Minolta cameras whose technology they utilised and adapted, there was, to my knowledge, never any cross-fertilisation between ranges of Minolta accessories and the accessories marketed by Leica.

Information on the accessories available for Leica SLRs is surprisingly difficult to find, but I have located on the internet at www.classicconnection.com/products a list of new Leica SLR accessories currently available from an American dealer. Prices have lost nothing of the Leica power to surprise at the sheer magnitude of how much can be charged for something as simple as a lens hood. Would you believe \$229 (around £145) for a lens hood for the 19mm f/2.8 lens or \$30 (around £20) for a rear lens cap?

The range includes a bellows unit (BR2), Elpro 1 and Elpro 2 close-up lenses, adapters for fitting Leicaflex lenses to later R cameras, eyesight-correction lenses in a wide range of powers, an eyecup, an angle finder, interchangeable focusing screens in a number of configurations, a pistol grip stock for R telephoto lenses, a databack, a remote control, a battery pack, a winder for the R8/9 and a motordrive set for R8 and R9. **AP**

Thanks to PCCGB member Tim Mear for the loan of cameras illustrated in this article and for his help in matters of detail.

WATCH OUT FOR

On the R3

The Leica R3 is generally reckoned to be a reliable camera. However, look for signs of deterioration in the viewfinder eyepiece lens and in the viewfinder optics. Check the light-trapping around the rear door and at the hinge, and check that the diaphragm is operating correctly and stopping down quickly when the shutter button is pressed.

On the R4, R5, R6 and R7

Inspect the light seal around the green window on the back as these tend to perish. The preview lever sometimes develops a hairline crack that can only be seen if you press sideways on the lever. The grey part of the take-up spool should be attached to the black part. If it is loose this can snap the tangs. Look for tiny bubbles appearing on black top-plates near the viewfinder eyepiece and at the wind and rewind ends of the top housing. The only remedy is a new top housing, which is expensive.

On the R4 and R5

Check the manual setting by winding and selecting 1sec with the programme selector set at 'm'. In the viewfinder the 'm' should light at the bottom of the viewfinder and on the left-hand side speeds of 1-1/1000sec should be displayed. In the small window the selected speed should be visible. Rotate the speed dial and note the indicated speed in this window, if there is a discrepancy between the dial and the displayed value, repair is needed.

Leica R family

Most of the Leica R family (l-r): Leica R3 with 50mm f/1.4 Summilux-R; Leica R4 MOT with 19mm f/2.8 Elmarit-R; Leica R4s with 90mm f/2 Summicron-R; Leica R5 with 70-200mm f/4.5 Vario-Elmar R; Leica R6.2 with 35-70mm f/3.5 Vario-Elmar-R



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Camtech.....65	Kenro Ltd.....21, 60	RK Photographic92
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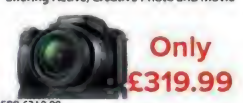
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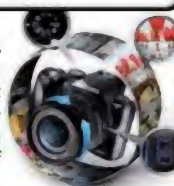
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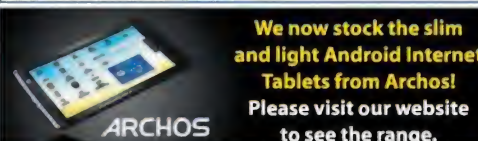


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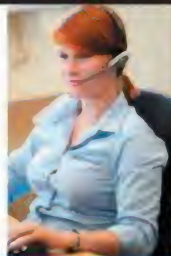


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Slingshot 202 AW	£45.00
Slingshot 302 AW	£69.95
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Apex 60 AW	£21.00
Apex 100 AW	£24.00
Apex 110 AW	£26.00
Apex 120 AW	£31.00
Apex 140 AW	£31.95

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Stealth Reporter D100 AW	£41.94
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Nikon D3100

15.1 megapixels
3.4 fps
1080p movie mode

SAVE UP TO £100 ON RRP

D3100 Body £399.99

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR **RRP £579.99 £479.99**
 D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4.5-6.3 G AF-S DX IF-ED VR **£663.89**

CUSTOMER REVIEW: D3100 + 18-55mm VR
 ★★★★★ 'A Superb, entry level DSLR' Buftwinkle - Essex



Nikon D90

12.3 megapixels
4.5 fps
720p movie mode

SAVE UP TO £100 ON RRP

D90 Body From £699

D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£699**
 D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£899**

CUSTOMER REVIEW: D90 + 18-105mm VR
 ★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



Nikon D5100

16.2 megapixels
4.0 fps
1080p movie mode

SAVE UP TO £100 ON RRP

D5100 Body From £539

D5100 Body **RRP £669.99 £539**
 D5100 + 18-55mm f3.5-5.6 G AF-S DX VR **RRP £779.99 £679.99**
 D5100 + 18-55mm + 55-200mm **£866.98**

CUSTOMER REVIEW: D5100 + 18-55mm VR
 ★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey



Nikon D7000

16.2 megapixels
6.0 fps
1080p movie mode

SAVE UP TO £150 ON RRP

D7000 Body From £949

D7000 Body **RRP £1099.99 £949**
 D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR **RRP £1299.99 £1199**
 D7000 RECOMMENDED ACCESSORY: Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
 ★★★★★ 'Amazing results with high ISOs' Jeffers - West Sussex



Nikon D300s

12.3 megapixels
7.0 fps
720p movie mode

SAVE £404 ON RRP

D300s Body From £1095

D300s Body **RRP £1499.99 £1095**

Nikon Capture NX2 £132.99
 Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D300s + 16-85mm VR
 ★★★★★ 'The perfect combo for a Prosumer' Robbin - Bristol



Nikon D700

12.1 megapixels
5.0 fps
full frame CMOS sensor

SAVE £468 ON RRP

D700 Body From £1779

D700 Body **RRP £2247.99 £1779**

Nikon Camera Control Pro 2
 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter **£136.99**

CUSTOMER REVIEW: D700 Body
 ★★★★★ 'Terrific Full-Frame DSLR' RichardD300 - North Wales



Nikon D3s **Nikon D3x**

D3s: 12.1 megapixels, 9.0 fps, full frame CMOS sensor
 D3x: 24.5 megapixels, 7.0 fps, full frame CMOS sensor

D3s Body £3548 **D3x Body £5049**

D3s Body **RRP £4199 £3548**
 D3x Body **£5049**

CUSTOMER REVIEW: D3s Body
 ★★★★★ 'Superb Pro-Camera' WorcesterWeddings - Worcester

CUSTOMER REVIEW: D3x Body
 ★★★★★ 'As good as it gets' Peterthegreat - Kent

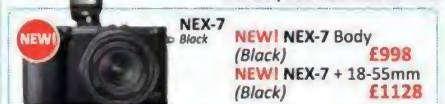
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NEX-5N From **£498.99**

NEX-5N Body (Black) **£448.99 Inc Cashback*** **£498.99**
 NEX-5N + 18-55mm (Silver or Black) **£539**
 NEX-5N + 16mm + 18-55mm (Silver or Black) **£549 Inc Cashback*** **£599**

£50 Sony Cashback ends 18.01.12



NEX-7 From **£998**

NEW! NEX-7 Body (Black) **£998**
NEW! NEX-7 + 18-55mm (Black) **£1128**



NEX-C3 From **£419**

NEX-C3 + 18-55mm **£389 Inc Cashback*** **£419**
 NEX-C3 + 16mm + 18-55mm **£469 Inc Cashback*** **£499**

£30 Sony Cashback ends 24.12.11



A900 From **£2189.99**

A900 Body **£2189.99**

OLYMPUS



E-P3 Body £619

£50 Cashback on:
 E-P3 + 14-42mm f3.5-5.6 ED **£699**
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E-5 Body £1338

OLYMPUS LENSES:
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SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:
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 Sigma RS31 Remote Control **£24.99**
 SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card **£44**
 Sigma PG-21 Power Grip **£169.99**
 Sigma EF 610 DG Super **£209.99**

NEW! SD1 Body **£5499**

Panasonic



G3 From **£429.90**

G3 Body (Black) **£429.90**
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 G3 + 14-42mm **£439.99 Inc C/back*** **£479.99**
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 GH2 + 14-140mm **£1009 Inc C/back*** **£1049**

£40 Panasonic Cashback ends 31.12.11

GH2 **£40 CASHBACK***

GF2 **£40 CASHBACK***

G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£449**
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 G Series RECOMMENDED ACCESSORY: Panasonic DMW-MA1 - Four Thirds Lens Mount Adaptor **£130.99**

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K-5 Body £729

£90 Pentax Cashback on:
 K-5 + 18-55mm **£689 Inc Cashback*** **£779**
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£90 Pentax Cashback ends 31.12.11



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Canon Cashback ends 25.01.12

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £120 ON RRP

1100D Body RRP £419 **£298.99**
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£395**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK*

600D Body **£465 Inc Cashback*** **£535**
600D + 18-55mm f3.5-5.6 IS II **£549 Inc Cashback*** **£599**
600D + 18-135mm f3.5-5.6 IS **£719 Inc Cashback*** **£769**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£799 Inc Cashback*** **£849**

1100D Body £298.99 | 600D Body £535

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelyon - Suffolk

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £804 ON RRP

7D Body **£1149**
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1394**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1595**
7D + 70-300mm L IS USM RRP £2899.99 **£2269**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuggle - Scotland

Canon EOS 5D Mark II

21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

SAVE UP TO £924 ON RRP

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5D Mark II RECOMMENDED ACCESSORIES:
Canon RS-80N3 £39.95
Canon LP-E6 Battery £69.95
Canon BG-E6 Battery Grip £219.95
Canon EF 50mm f1.2 L USM Lens £1268

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

£40 CASHBACK*

550D Body **£439 Inc Cashback*** **£479**
550D + 18-55mm f3.5-5.6 IS **£539.95 Inc Cashback*** **£499.95**
550D + 18-135mm f3.5-5.6 IS **£675 Inc Cashback*** **£715**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£719 Inc Cashback*** **£759**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE UP TO £402 ON RRP

60D **From £769**
60D Body RRP £1049.99 **£769**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£841**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£965**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£999**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1547.95**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1300 ON RRP

1D Mk IV Body **£3499.99**
1D Mark IV Body RRP £4799.99 **£3499.99**
NEW! 1D X Body **£5299**
NEW! 1D X Body Pre-Order Now! **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg - South Wales

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Macroflashes: SB400 £124.99, SB700 £249, SB900 £324.95, R1 £417.99, R1C1 £599.99

Nikon Speedlights: SB400 £124.99, SB700 £249, SB900 £324.95, R1 £417.99, R1C1 £599.99

Kits: HVL-F58AM £389.99, HVL-F43AM £241.99, FL50R £459.99, FL36R £209.99

SONY Flashguns: AF 540FGZ £349.99, AF 360FGZ £249.99, DRF14 £119

OLYMPUS Flashguns: 24 AF-1 £54.95, 44 AF-1 £129, 50 AF-1 £180, 58 AF-2 £285, 15 MS-1 £295.99, EF 610 DG ST £129.99, EF 610 DG Super £209.99, EM-140 DG Macro Flash From £299.99, DI466 £81.99, DI622 II £119.99, DI866 £199, PZ42X From £99.99, PF30X £81.99, 16R Pro £337.99

SIGMA Flashguns: 24 AF-1 £54.95, 44 AF-1 £129, 50 AF-1 £180, 58 AF-2 £285, 15 MS-1 £295.99, EF 610 DG ST £129.99, EF 610 DG Super £209.99, EM-140 DG Macro Flash From £299.99, DI466 £81.99, DI622 II £119.99, DI866 £199, PZ42X From £99.99, PF30X £81.99, 16R Pro £337.99

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CANON LENSES

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TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
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EF 100mm f2.8 L IS USM Macro	£729
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EF 300mm f4.0 L IS USM	£1143.95
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EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£11099
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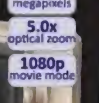
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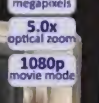
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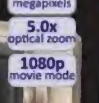
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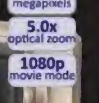
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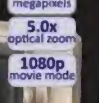
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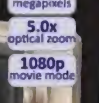
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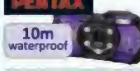
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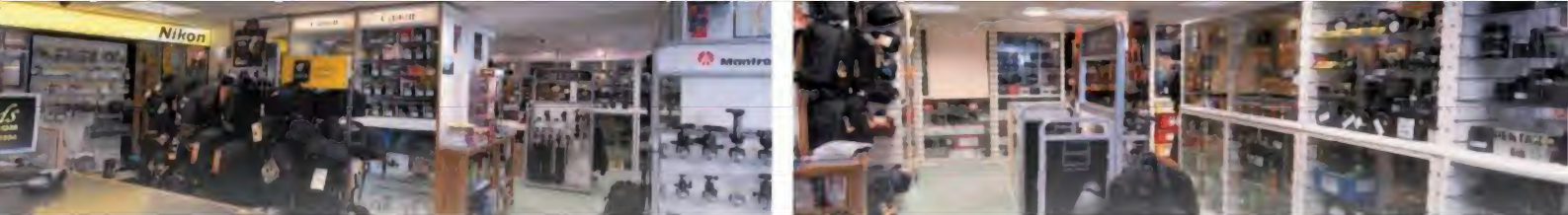
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

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T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.
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T0342/3/4, each	£17.99 17ml	Check Website.
T0345/6/7, each	£17.99 17ml	Check Website.
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T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99
T0481/12/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.
T0591/1/2/3, each	£12.99 13ml	Check Website.
T0594/5/6, each	£12.99 13ml	Check Website.
T0597/8/9, each	£12.99 13ml	Check Website.
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.
T0877/8/9, each	£9.99 11.4ml	Check Website.
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.
T0961/1/2/3/4/5, each	£9.99 11.4ml	Check Website.
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EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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BC124 Colour 16ml	£2.99
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PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL138 Colour 12ml	£12.99
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PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG1525 Black 19ml	£9.99
CL1526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
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CL138 Colour 9ml	£16.99
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No.336 Black 10ml	£7.99
No.337 Black 10ml	£10.99
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No.339 Black 21ml	£12.99
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No.338 Black 11ml	£17.99
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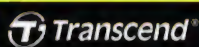


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BATTERIES

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LI108/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VBG130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£99.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Many more batteries in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

	£49.99
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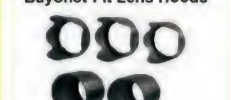
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.8	£9.99
ET-65B Canon 70-300/4.5-6.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

	£29.99
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CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7x with LED	£69.99
ZEELON Arctic Static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
Kenair Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£7.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8, each	£11.99
58mm Starburst x4/8, each	£15.99
67mm Starburst x4/8, each	£21.99
72mm Starburst x4/8, each	£27.99
77mm Starburst x4/8, each	£27.99

More sizes in stock, from 48 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

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	VERTEX 100AW	£90.00
	VERTEX 200AW	£120.00
	VERTEX 300AW	£160.00
	STEALTH REPORTER D100AW	£65.00
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	UP-RISE SLING BAG 34	£50.00
	UP-RISE BACKPACK 45	£70.00
	UP-RISE BACKPACK 46	£85.00
	UP-RISE BACKPACK 48	£95.00
	TENBA	
	SMALL PHOTO/LAPTOP	£88.00
	LARGE PHOTO/LAPTOP	£93.00
	MEDIUM CAMERA BAG	£120.00
	PHOTO/LAPTOP DAYPACK	£130.00
	SHOOTOUT: MINI B/PACK	£110.00
	SHOOTOUT: ULTRALIGHT B/PACK	£130.00
	SHOOTOUT: SMALL B/PACK	£140.00
	SHOOTOUT: MEDIUM B/PACK	£170.00
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	255 (05 SERIES)	£215.00
	355 (05 SERIES)	£230.00
	455 (05 SERIES)	£259.00
	107 (07 SERIES)	£229.00
	207 (07 SERIES)	£249.00
	307 (07 SERIES)	£269.00
	f/STOP f2.8	£140.00
	f/STOP f1.4	£157.00
	HADLEY SMALL	£119.00
	HADLEY LARGE	£139.00
	HADLEY PRO	£153.00
	HADLEY PACKINGTON	£215.00

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£49.00

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rrp £227.40
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£139.00

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was £215.00
SAVE £16
£199.00

DOMKE RUGGED WEAR	
F-10 SHOULDER BAG	£109.00
F-5X2 SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00

cameraWORLD

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rrp £459.00
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£429.00

SONY HX100
rrp £429.00
SAVE £110
£319.00

NIKON SB-700
FLASHGUN
rrp £295.99
SAVE £47
£249.00

CANON 430EX
FLASHGUN
rrp £299.99
SAVE £85
£215.00



CASH BACK

*Includes £40 cashback!
You pay £439.00
Offer ends 24/12/11

OLYMPUS E-PL3 & 14-42mm
f/3.5-5.6 M.ZUIKO MKII
rrp £529.00 **SAVE £85** **£444.00**

trade up example

£94.00*
*PLUS YOUR NIKON D90 & 18-105mm (INCLUDES THE £30 CASHBACK)

NIKON 1 V1 & 10-30mm VR
rrp £829.99
SAVE £100
£729.00

FUJIFILM FINEPIX S3200
rrp £249.00
SAVE £121
£129.00

CANON SX220 HS
rrp £269.99
SAVE £99
£169.00

OLYMPUS PEN E-PM1 & 14-42mm
rrp £429.00
SAVE £80
£349.00

CANON POWERSHOT G12
rrp £538.99
SAVE £140
£399.00

FUJIFILM FINEPIX HS20
rrp £399.00
SAVE £150
£249.00

NISSIN Di622 MKII
FLASHGUN
rrp £149.99
SAVE £20
£129.00

METZ 36AF-5
FLASHGUN
rrp £84.99
SAVE £5
£79.00

NIKON D5100 & 18-55mm
f/3.5-5.6 AF-S VR DX
rrp £779.00 **SAVE £100** **£679.00**

trade up example

£529.00*
*+ YOUR D3000 & 18-55mm

NIKON 1 J1 & 10-30mm VR
rrp £549.99
SAVE £100
£449.00

OLYMPUS PEN E-P3 & 14-42mm
rrp £795.00
SAVE £50
£745.00

FUJIFILM FINEPIX X10
rrp £529.00
SAVE £30
£499.00

PANASONIC LUMIX GF3 & 14-42mm
rrp £469.00
SAVE £100
£369.00

PANASONIC LUMIX TZ18
was £249.99
SAVE £75
£174.00

PANASONIC LUMIX TZ20
rrp £319.99
SAVE £115
£204.99

SONY HVL-F43AM
FLASHGUN
was £239.99
SAVE £30
£209.00

POLAROID PL-160
FLASHGUN & VIDEO LIGHT
£159.00

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for photographers

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EOS 600D
with 18-55mm IS
f/3.5-5.6G EF-S MKII
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£589.00*

trade up example
£250.00*
*PLUS YOUR EOS 400D & 18-55mm
(INCLUDES THE £50 CASHBACK)

*Includes £50 cashback!
You pay £639.00
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CASH BACK



CANON 1100D & 18-55mm
f/3.5-5.6 EF-S IS
rrp £579.00 **SAVE £184** **£395.00**

trade up example
£295.00*
*+ YOUR CANON 350D & 18-55mm



CANON 60D & 17-85mm
f/4-5.6 EF-S USM IS
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trade up example
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*+ YOUR CANON 40D & 17-85mm



FUJIFILM FINEPIX X100
rrp £999.99 **SAVE £170** **£829.00**

trade up example
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*+ YOUR NIKON D90 & 18-105mm



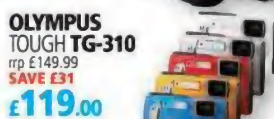
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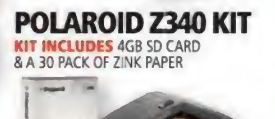
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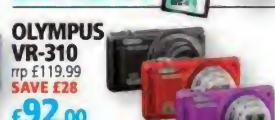
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£89.00



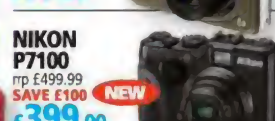
OLYMPUS VR-310
rrp £119.99 **SAVE £28**
£92.00



OLYMPUS SZ-30MZ
rrp £279.99 **SAVE £42**
£238.00



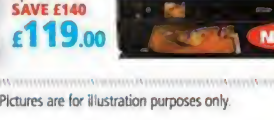
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rrp £359.97 **SAVE £160**
£199.00



NIKON P7100
rrp £499.99 **SAVE £100** **£399.00**



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VANGUARD

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ALTA+ 263AP + PH-32£125.00
ALTA+ 264AP + PH-32£140.00
ALTA PRO 263AB + SBH-100£167.00
ALTA PRO 263AGH + GH-100£199.00
ALTA+ 225CT + SBH-50£259.00
ALTA+ 225CP + PH-22£199.00

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SBH-250£85.00
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CX640£39.00
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SHERPA 555R + QHD530£99.00
ULTRA LUXI L + PHD-41Q£79.00
ULTRA REXI L + QHD61Q£169.00
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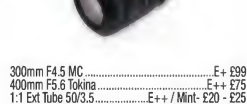
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70-300mm F4.5-6.3 ED	E+ / E++ £129 - £149
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80-200mm F2.8 ED AF	E+ £399
80-400mm F4.5-6.3 APO VR	E+ / E++ £749 - £899
80-400mm F4.5-6.3 APO D6 OS Sigma	E+ £449 - £499
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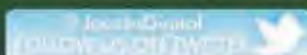
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Extreme Jacket/Vest

Some main points/features...

Outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains, with TPU lamination in more than 8033mm waterproofing and 5826g/m²/24hrs breathability

Arms zip off to turn into summer photographers photo vest

Two way side zips allow you to crouch/sit easily and comfortably with freedom of movement and allow access to trouser pockets without opening the front of jacket

2x Expandable floating pockets with removable anti-shock padding for lenses and cameras

2x Chest pockets for memory cards, batteries and other photography accessories

2x Bellowed Chest compact pockets and 2x Fleece lined hand warmer pockets

1x Extra large rear pockets expands to "Sit Anywhere Sheet"

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Extreme Trousers 2

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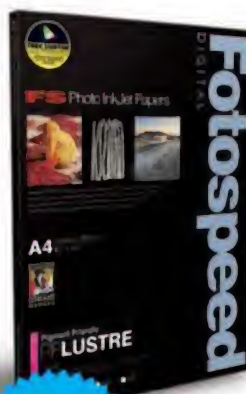
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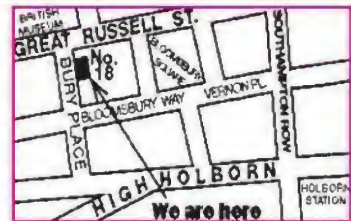
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C41 XPAN	---	---	---	---	13.72	18.06	23.34
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OGDEN CHESNUTT

Sometimes photography should be about capturing the moment rather than focusing on technical proficiency

THERE was surprisingly little hesitation when Eli said, 'I do.' In fact, the only hesitation in the room was from the photographer. I could hear him quietly grunting in frustration behind me.

It was Eli's long-awaited wedding, and when I arrived at the church I found I'd been relegated to the back, seated next to deviant uncles, annoying work colleagues and the extremely elderly.

'I want you back here in case the photographer has any questions,' he tried to reason with me.

'What kind of questions?' I said sceptically.

'Oh, just... anything.' The photographer wore a tuxedo T-shirt and a fedora with a Canon T90 slung around his neck, and inspired about as much confidence as an automated phone helpline. I looked at Eli confused.

'Well, I wanted you, but you cancelled on me,' he said.

'I didn't want to be responsible for ruining your day,' I reasoned.

'Well, I think you can rest easy, then,' Eli said.

The ceremony proceeded flawlessly, and even Eli was on top form. He mingled like a politician, and when the moment

came he delivered quite moving vows. All the while behind me I heard the snap of the T90's shutter.

It was during the bride's vows that things got hairy. I could hear anxious mutterings behind me, and when I picked up a couple of quiet swear words, I turned around. 'Everything all right?' I whispered.

'Huh? Oh. No,' he said. The photographer lowered his shades. 'I photograph bands, not weddings. I'm used to being up front. I can't see anything through these heads!'

'You could tell everyone to kneel on the floor,' I suggested. His eyes got wide.

'I can do that?'

'No,' I said. 'You needed to be on the end of the aisle. Don't worry; get a couple of nice portraits outside, and then concentrate on the reception.' He looked at me blankly while he processed what I said, then nodded thanks.

The reception was in the upstairs of a lodge that now served as a park administrative building, which sounds about as exciting as a documentary on eczema, but was surprisingly nice. And dark. I watched the young photographer as he struggled with long exposures and no flashgun, but as it wasn't my problem I resumed drinking.

It was probably after my third glass of red wine and

while dancing *The Safety Dance* that I felt a tap on my shoulder. It was Eli. He looked desperate. 'Ogden, my photographer took off. He said he didn't have the right equipment. Can you shoot the rest of the wedding – please?' I opened my mouth to argue, but seeing him so concerned, I nodded yes without considering how woozy I felt. He pressed his compact system camera into my hands, and it occurred to me it was like giving a camera to Muhammad Ali. Eli's new wife had come over and both expressed their thanks. Yet Eli lingered, concerned. 'There's no pressure,' he said. And, strangely, there wasn't.

I'd avoided his request to photograph his wedding because I didn't want to let anyone down, and suddenly that trepidation had gone. Maybe it was the wine giving me confidence, but I don't think so. 'Don't worry about me,' I told him. 'Go enjoy yourself.'

And so I left the dance floor and went on the prowl. If there's one thing I've learned about photography it's that we put too much emphasis on sharpness and technical proficiency. I think pictures that are trying to be

sharp, like fashion shots or big landscapes, are in obvious error when they fall short of that benchmark. When the focus is on the nostrils or the rock in the foreground is soft, we all know the photographer was trying for something else, particularly when the picture is oversharpened. But those spontaneous shots and unguarded moments are more poignant when they're not sharp.

I had the time of my life as a photographer that night shadowing revellers on the dance floor. I captured deviant uncles with wandering hands, bored children, conferences of women and the DJ checking his watch. I filled Eli's memory card with true moments from the most special night of their lives.

Near the end of the evening Eli tracked me down and we scanned through my images. We laughed and howled and I really felt like I'd done well. Our favourite image was my shot of his uncle dancing with his wife's mother, dropping his hand into off-limit regions.

'Typical Uncle Dave,' he said.

'Hey,' I said. 'Why was I stuck at the back with Dave?'

'My wife doesn't like you. But don't worry, she listens to me now,' he said. And I took his picture as his new bride crossed her arms behind him. **AP**

'I think pictures that are trying to be sharp, like fashion shots or big landscapes, are in obvious error when they fall short of that benchmark'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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